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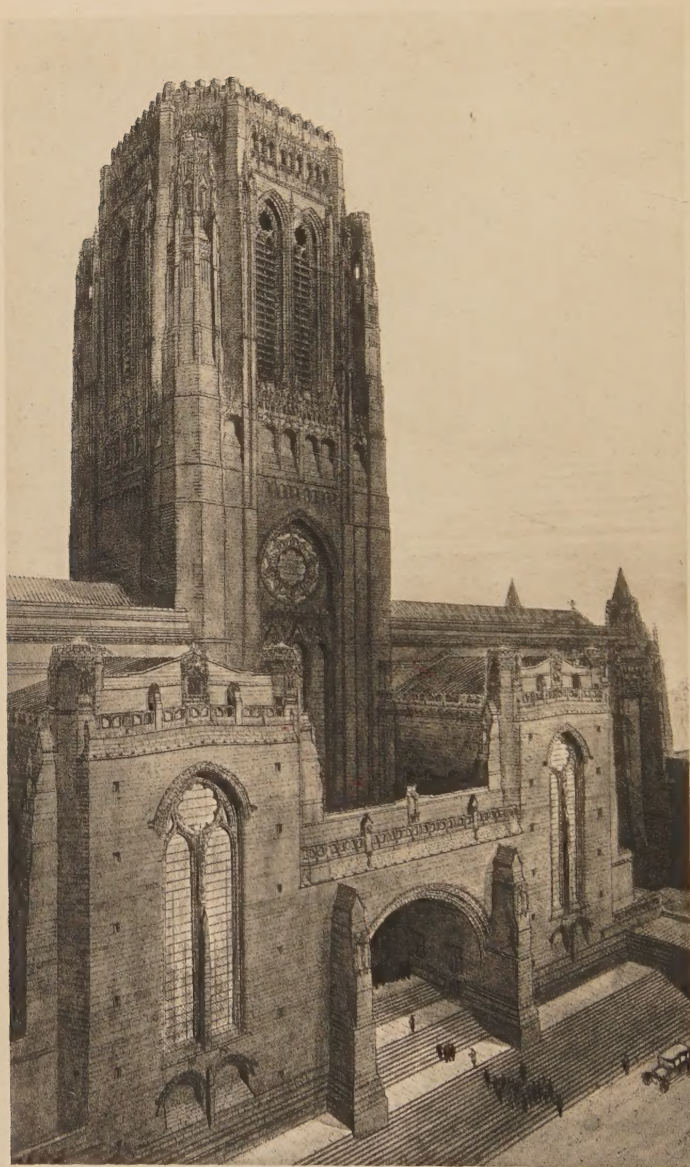
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LIVERPOOL CATHEDRAL

OFFICIAL HANDBOOK

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SOUTHERN TRANSEPTS AND CENTRAL TOWER

THE
LIVERPOOL CATHEDRAL
OFFICIAL HANDBOOK

COMPILED BY
VERE E. COTTON, O.B.E.



SIXTH EDITION.

PUBLISHED FOR
THE LIVERPOOL CATHEDRAL DEVELOPMENT COMMITTEE
BY
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1926

Notices

The Cathedral is open free to Visitors each week day. During the summer a Guide-Lecturer conducts parties round the building at 11-15 a.m., 2 p.m., 4 p.m., and at other times by arrangement. No charge is made for his services.

An Official Bookstall, where copies of the Handbook, Photographs, Picture Postcards, etc., may be obtained, is situated at the West End of the Cathedral.

Clergy and Secretaries of Societies wishing to arrange for lectures on the Cathedral should apply to the Lecture Secretary, c/o the Sub-Dean, The Cathedral. Complete sets of lantern slides have been prepared which can be hired, together with lecture outline, or qualified lecturers can be recommended.

For the convenience of visitors to the Cathedral a temporary Refectory—where light luncheons and teas can be obtained—has been erected at the West end of the site. The entrance is from St. James's Road, up the flight of steps facing Mornington Terrace. The Refectory is under the control of the Cathedral Chapter.

Contents

	PAGE
FOREWORD	9
LIST OF SERVICES	10
INTRODUCTION. THE REASONS FOR BUILDING THE CATHEDRAL .	11

Chapter

I. DESCRIPTION OF THE EXTERIOR	13
II. GENERAL DESCRIPTION OF THE INTERIOR.	19
III. THE MEMORIAL TRANSEPT, LADY CHAPEL AND CHAPTER HOUSE	30
IV. FUTURE ADDITIONS, DIMENSIONS, &c.	38
V. HISTORY OF LIVERPOOL CATHEDRAL	41
VI. FINANCE	44
VII. DETAILED DESCRIPTION OF THE EMBROIDERY AND PLATE.	48
VIII. DETAILED DESCRIPTION OF THE STAINED GLASS AND SCULPTURE	54
IX. DETAILED DESCRIPTION OF THE ORGAN	78
X. TECHNICAL DETAILS—	
THE TASK OF CONSTRUCTION	83
HEATING, VENTILATING AND FIRE PROTECTION .	85
ELECTRICAL INSTALLATION	87

Appendices

I. THE CATHEDRAL COMMITTEE	88
II. THE INDIVIDUALS AND FIRMS PRINCIPALLY CONCERNED WITH THE BUILDING OF THE CATHEDRAL	90
III. (a) LIST OF SUBSCRIPTIONS	92
FORM OF BEQUEST	107
(b) DONATIONS FOR SPECIAL OBJECTS.	108
APPEAL	114
“CATHEDRAL BUILDERS” AIMS AND CONSTITUTION . . .	115

List of Illustrations

THE REREDOS FROM THE SOUTH CHOIR AISLE

Photogravure from the Drawing by Sir Giles Gilbert Scott, R.A. (Copyright the Royal Academy).

THE CENTRAL TOWER AND SOUTHERN TRANSEPTS AS THEY WILL APPEAR WHEN COMPLETED *Frontispiece*

Photogravure from the Drawing by T. Raffles Davison.

KEY TO THE GREAT EAST WINDOW *Page 116*

	<i>Plate</i>
EXTERIOR VIEW OF SOUTH EAST TRANSEPT	1
THE CATHEDRAL FROM THE ROYAL LIVER BUILDING	2
THE CATHEDRAL FROM ACROSS ST. JAMES'S CEMETERY AS IT WILL APPEAR WHEN COMPLETED	3
<i>From the Drawing by T. Raffles Davison. (Copyright, "The Builder.")</i>	
THE CHOIR, LOOKING EAST	4
VIEW ACROSS THE TRANSEPTS	5
NORTH CHOIR AISLE, LOOKING WEST	6
THE AMBULATORY	7
THE LADY CHAPEL, LOOKING EAST	8
THE LADY CHAPEL, LOOKING WEST	9
THE WAR MEMORIAL TRANSEPT. THE REREDOS	10
THE WAR MEMORIAL TRANSEPT. THE CENOTAPH	11
THE ORGAN	12
THE BISHOP'S THRONE	13
THE SANCTUARY AND REREDOS	14
THE HOLY TABLE	15
THE "LAST SUPPER." Panel in the Reredos	16
ST. JOHN AND ST. SIMEON. Sculptured Figures	17
THE ORNAMENTS OF THE HOLY TABLE	18
THE MEMORIAL VOLUME. Page Autographed by H.M. The King	19
BRONZE LIGHT PENDANT.	20
THE STALLS. DETAIL OF CARVING	21
THE 55TH DIVISION MEMORIAL	22
INTERIOR OF THE CHAPTER HOUSE	23
THE LECTERN. A DOORWAY IN THE CHAPTER HOUSE	24
CREDENCE TABLE AND FALDSTOOLS	25
THE FESTAL FRONTAL. CHOIR	26
<i>(Copyright Watts & Co.)</i>	
PLAN OF LIVERPOOL CATHEDRAL	<i>At end of Book</i>

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Foreword to the Sixth Edition

THE compiler wishes to take this opportunity of expressing his gratitude to those who by their labours have lightened his task and added to the accuracy and interest of this Handbook.

His special thanks are due to Sir Frederick Radcliffe, Sir Giles Gilbert Scott, the Rev. Charles Harris, Mr. Cecil Hare, Mr. D. Morrison, Mr. G. Haden, Mr. Lester Taylor, and his own wife for the contributions which bear their respective initials, and to the Bishop of Dover, Mr. O. P. Roberts, Mr. O. Pittaway, Mr. E. Allen, Mr. Goss Custard, Messrs. Willis and Messrs. Hunter's for information and material generously placed at his disposal.

Since the issue of the Fifth Edition work has been begun on the new section of the Cathedral, the Architect's considered design for the Central Tower has been approved, and certain additions have been made to the equipment of the Choir. These events have entailed a rigorous revision both of text and appendices, together with the substitution of certain new plates for those previously included.

List of Services

Sundays

- 8-0 a.m. Holy Communion. In the Choir.
- 11-0 a.m. Morning Prayer and Sermon (except third Sunday in the month when there is Choral Communion instead of Morning Prayer).
- 12-15 p.m. (First Sunday in the month only). Holy Communion in the Lady Chapel.
- 3-0 p.m. Evensong and Sermon.
- 7-45 p.m. Organ Recital.
- 8-30 p.m. Congregational Service and Address.

Weekdays

Morning Prayer said daily, at 10 a.m., in the Lady Chapel.

Evensong (Choral) at 5 p.m.

Note.—Wednesdays (Men's voices only); Fridays (Non-Choral).

On Saturdays at Evensong a short address is given by the Canon in residence.

HOLY COMMUNION

Mondays, at 7-30, in the Lady Chapel.

Tuesdays, at 7-30, in the Memorial Transept.

Wednesdays, at 7-30, in the Lady Chapel.

Thursdays, at 7-30 and 10-30, in the Lady Chapel.

Fridays, at 7-30, in the Lady Chapel.

Saturdays, at 7-30, in the Lady Chapel.

On Saints Days and Holy Days, 7-30 and 10-30.

Introduction

The Reasons for Building the Cathedral

THE fact that in all the Post-Reformation Dioceses, with the single exception of Truro, existing Churches have been utilised as Cathedrals, has led to the popular conception of a Cathedral as being merely a large parish Church, though in reality its functions and hence its designs are radically different.

Regarded merely as a structure, it must appeal to the imagination. Surrounded by magnificent buildings dedicated to Government, Commerce, and Amusement, a Cathedral which fell below them in scale and beauty would fail to achieve one of its primary objects, namely, to bear witness in unequivocal terms to the place of Religion in the life of Man.

The purpose of a Cathedral, however, is far more than to challenge the indifference of the passer by. It is in the first place a focus for all the ecclesiastical activities which extend beyond the limits of individual parishes. It is a common meeting ground for the Diocese, a visible statement of the unity of the whole organisation, a place where great corporate services can be held, where vast congregations may be addressed, where retreats and quiet days can be conducted, and where, amidst beautiful and ennobling surroundings, the individual worshipper may find a place for private prayer and devotion.

Further, a Cathedral is the headquarters of the Bishop's staff. The Cathedral clergy relieved of purely parochial duties are available for organising and co-ordinating such special work as the training of the junior clergy, missions, temperance and social reform, while the musical resources of a cathedral should not only enable the Daily Services to be given with beauty and dignity but, both directly and indirectly, make the Cathedral a school of church music.

When the Cathedral project was first launched in Liverpool many people quite reasonably feared that it would deflect both money

and energy from less spectacular but not less necessary needs, such as the endowment of new parishes, the provision of churches and mission halls and the augmentation of clerical stipends. In actual fact the experience of the past twenty years during which the Cathedral has been building has shown these fears to be ill-founded. The size of the task and the splendour of the achievement has appealed to the imagination of churchmen in the Diocese, in a way that has reacted throughout the whole life of the Church. It has, by drawing together men of the most varied shades of opinion, developed unity and removed differences. So far from reducing the money available for other purposes, it has stimulated the spirit of giving; instead of distracting attention from other needs of the Diocese it has called attention to the vast fields, spiritual and administrative, still untilled.

Already the Cathedral, by its inspiration of laity and clergy alike, has proved itself an incalculable force for good, not only in Liverpool, but throughout the whole of South West Lancashire.

V.E.C.

CHAPTER I.

The Exterior

N.B.—In the following chapters the points of the compass have been used throughout in their liturgical sense. The orientation of the building is more nearly South and North, than East and West, but this is in accordance with traditional usage which lays down that the main axis of a church should point towards the rising sun on the name day of its Patron Saint. Liverpool Cathedral is dedicated to Christ and approximately faces the rising sun on Christmas Day.

LIVERPOOL CATHEDRAL, the first Anglican Cathedral to be constructed in the Northern Province, and the third in the whole of England, since the Reformation, will, when completed, be the largest Church in this Country, and inferior in point of size only to St. Peter's and Seville amongst the Cathedrals of Europe.

There are two methods which may be adopted in building a Cathedral, assuming, as is almost inevitable, that sufficient funds are not available to complete the whole structure at one time. Either the fabric may be completed and decoration and furnishing left to future generations, or the fabric may be built in sections as funds permit, but each section completed in every detail before the next is undertaken. Westminster Cathedral is an example of the first method, Liverpool of the second, and this fundamental fact must be borne in mind when viewing the portion now open for use, for since only part of the architect's design has thus far been realised it is difficult to form a true appreciation of scale, and when consideration is given to the interior it will be found that not only are the proportions distorted, but in addition the balance of light and shade is upset by the large number of uncoloured windows in the temporary West wall.

The Style

While the style is Gothic, it is Gothic of no particular country or period. The building was conceived not as an essay in Early English, Decorated or Perpendicular Architecture, still less as an attempt to achieve record dimensions, but as a solution of two definite problems. Firstly, how to design a building which, while conforming to English liturgical requirements, would accommodate within hearing distance of the preacher much larger congregations than were ever contemplated by medieval church builders. Secondly, how to produce in the individual that sense of reverent awe, which

though associated with size is dependent on something far more subtle than mere bigness. The architect's solution of these problems has resulted in a building which, when completed, will probably be regarded as marking the beginning of a new epoch in English Ecclesiastic, and perhaps Civic, Architecture. Regarded purely from the point of view of composition, the Cathedral is classic rather than Gothic in spirit, symmetrical (but for the Lady Chapel and Chapter House) about both its main axes, and having a ground plan which possesses striking similarity to the plan of St. George's Hall. But if the composition is Classic, all else is pure Gothic, pure because it is living and not a mere aggregation of dead styles. It will be found that while the decoration has been made subsidiary to broad general effect, there is an exuberance of detail which is characteristic of the best periods of medieval craftsmanship. Decoration is the ritual of architecture—it should emphasise and not obscure the principles it seeks to glorify; and this has been kept constantly in view. The tracery of the windows is severely simple, and all surfaces are unbroken, there being no recourse to niches, or arcading, or diaper work. Wood and metal work on the other hand, wherever they occur, are elaborately decorated, and great fertility of invention has been displayed in their design and treatment.

A word might perhaps be added on the architect's use of colour. The key-note has of necessity been struck by the use of local sand-stone, the warm rose tints of which dominate both the interior and exterior, but colour values have been studied, not only in the design of the glass but in the choice of marbles for the floor, the special treatment of the oak, the toning of the gold in the reredos and bronze in the light pendants, and even in the selection of the kneelers.

The Design (*Frontispiece and Plates 2 & 3*)

From the centre of Liverpool, the natural approach to the Cathedral is along St. James's Road, though a better view of the whole building can be obtained from Hope Street, which runs along the upper side of St. James' Cemetery. From whichever aspect the building is first considered, it must be realised that the completed Cathedral will be considerably more than twice the length of the present section, and that the Central Tower will be more than twice the height of the existing roof. The Central Tower unlike the central towers of medieval Cathedrals, such as Lincoln and Canterbury, or the domes of Florence and Bayeux, is not placed at the inter-section of Choir, Transepts and Nave, but over the so-called Central Space which is a square, the sides of which are equal to the full width of the building from one aisle wall to the other. Viewed either from the North or South, this Central Space is flanked by two pairs of Transepts of equal length, linked by huge

arches, while beyond the Transepts are on the one side the Choir, and on the other the Nave, both Choir and Nave being the same length. The Lady Chapel and the Chapter House are exterior to the main lines of the Building, and may be roughly compared with the paws of a lion couchant.

The principal entrances to the Cathedral will lead directly into the Central Space, exterior porches being formed within the arches joining the Transepts on either side. Until the Central Tower is completed, access is gained through a doorway in the temporary West wall, approached from the side by a flight of steps which will ultimately form part of the South Porch.

Taking this approach as the starting point, and bearing constantly in mind the general plan of the completed building, a survey should now be made of the exterior, the treatment of which has to a large extent been conditioned by the fact that one of the principal views of the building will be from the River. For this reason it was essential that the main lines should be both simple and bold, that detail not justified by structural necessity should be avoided, and that clearly defined shadow masses separated by vertical lines should be introduced to articulate what would otherwise appear merely as a silhouette when seen from a distance.

The South Side (*Plate 1*)

The South-East Transept, which from the point of view of composition may be regarded as a huge buttress supporting the Central Tower, has been treated as a simple flat surface, the ornamentation being confined to the flanking turrets (connected by a gallery with a pierced balustrade) and a canopied statue of St. Paul between the two main lights of the window. Beneath the window, the tracery of which is severely simple consisting as it does of two lancets with a circular light at the top, are two blind arches which add considerably to its apparent height. This feature is also introduced beneath the choir windows. At the outer flank of the Transept is the arched entrance to the heating chamber. This entrance, which will be repeated on the opposite side of the South-West Transept completes the composition of the central block, for just as the Transepts will seem to buttress the Tower, so will the entrance arches buttress the Transepts. The return wall of the Transept is without feature except for a row of three square-headed windows, each of two lights, placed high up between two string courses.

The Choir consists of three main bays divided by massive buttresses which catch the light and throw deep shadows against the intervening walls. These walls are pierced by three windows on each side, the two easternmost filled with stained-glass admit light to the Sanctuary, while the one next the Transept only lights the organ loft, being mainly of value from the point of view of exterior composition. There are no Aisles visible externally, but along the base of the great buttresses—connecting them and thus

forming a plinth to the main building—is a range of vestries; these are not repeated on the North side. At the junction of Choir and Transept will be noticed the flat roofs of the Transept and South Choir Aisle Annexes. Running above the windows along the exterior of the Choir is an arcaded gallery in the thickness of the wall. The decorative treatment of this, the figures of Saints and Angels on the window mullions, and the huge Angels surmounting the buttresses are the only ornament the architect has allowed himself, unless the frequent string-courses and the pierced parapet of the vestry roofs be included.

The Lady Chapel (*Plate 1*)

The Lady Chapel is earlier in date than the rest of the building, and although the principles governing the composition are the same, it enables an interesting study to be made of the gradual development of the architect's style. Buttresses again form the dominant lines of the composition, but they are more numerous and closer spaced in proportion to their height. The chief ornamentation once more consists of open galleries with pierced balustrades, but in addition to one above there is one below the windows. The balustrades at first sight seem somewhat too lightly constructed for their surroundings, though reflection will show that their delicate tracery forms an admirable foil to the solid strength of the buttresses. The single range of lofty windows has slightly flamboyant tracery—a tendency which is emphasised in the apse, in which the Chapel terminates.

The exterior as a whole has a certain affinity to Sainte Chapelle, and the similarity is accentuated by the two-storied porch, known as the "Children's Porch," from the fact that it was built as the offering of the children of the Diocese. This feature will repay careful study, and can be best viewed from the opposite side of the road. The actual entrance is under a low arch the full width of the porch, surmounted by two lancet arches separated by a slender shaft. This contrast of wide flat arches and tall narrow ones will be found to be a constantly recurring motive when the interior is studied, and is a characteristic of the architect's work. The gable-like end of the Porch is decorated with a sculptured group representing Christ as the Good Shepherd with two Children, while lower down will be found, under fretted canopies, figures of Children in Bible History. These figures, more in the spirit of the Italian Cinquecento than purely Gothic, were designed by Miss Reed, and the Italian feeling which they convey is further emphasised by the two shields with the bas-relief bambini by the same artist on either side of the entrance.

The East End (*Plate 3*)

It is at present difficult to obtain a satisfactory view of the East End of the Cathedral owing to the existence of St. James's

Mount, but it is hoped that before long this may be removed. At present if viewed from Upper Parliament Street, the base of the Cathedral is cut off, while if a position is taken up in the courtyard between the Lady Chapel and the Chapter House, the whole view is so foreshortened as to distort the main lines of the Building. From either view-point the composition is incomplete in the absence of the Central Tower. At present the dominating features after the great East window are the two terminal turrets, 155 feet high, but when these are backed up by the central block rising to more than twice their height, they will assume their true proportion, and appear what they are, namely, subsidiary and not primary features.

The great East Window, which is flanked by massive buttresses, will be dealt with in detail when considering the interior of the building. Its overall measurement (76 ft. by 44 ft.) is larger than that of the East Window at Gloucester, but its glazed area is slightly smaller. It is not without interest to know that the Lady Chapel could be passed through the window.

Projecting from the foot of the main East Wall will be noticed the exterior of the Ambulatory in front of which connecting the Lady Chapel on one side with the Chapter House on the other, is a two-storied range of vestries, store-rooms, etc. These help to emphasise the size of the great Window, and the step-like effect of the East facade undoubtedly adds to rather than detracts from the apparent height of the main gable. On the central pier of the window is a series of four canopied figures.

The "C" on the shield in the centre of the gable end above the gallery joining the turrets which is repeated on various other parts of the exterior indicates that the Building is the Cathedral Church of Christ.

The Chapter House (*Plate 3*)

The Chapter House, which stands on a square base, is octagonal in form. It is surmounted by a conical roof of copper on a circular stone drum and connected with the main building on the floor level by the Chapter House Vestibule, and above by a delicate flying archway bearing a gallery with pierced parapets. This gallery, which is reached by a turret staircase in the North-East corner, encircles the exterior of the Chapter House at the base of the stone drum. Below the gallery is a series of shields bearing emblems. The North, South, East and West walls contain windows, the remaining four being blank. The window mullions are decorated with sculptured figures.

The North Side (*Plate 3*)

The exterior of the North side of the Choir and the North-East Transept is, in the main, a repetition of the corresponding features on the South side, but vestries, Transept annex and arched entrance

are all omitted. An exterior gallery under the windows is a feature not found on the South side. Beneath the middle window about 10 feet from the ground can be seen a small incised Cross, cut on the Bishop's instructions as he perambulated the building on the day of Consecration.

The whole exterior of the Cathedral is constructed of red sandstone, mainly drawn from the local Woolton quarries, but part of it obtained from Runcorn. The roof of Choir, Lady Chapel and Chapter House are covered with copper, but one or two of the subsidiary roofs are asphalted. The exterior down-shoots are in every case of lead, with finely designed heads and strappings.

V.E.C.

CHAPTER II.

General Description of the Interior

THE principal entrance to the Cathedral is through the porch in the temporary West Wall, though access may also be gained through the Lady Chapel. It is important to recall what has already been said when dealing with the exterior, namely that as the building is incomplete the proportions of the finished section inevitably suffer, and further that the strong light behind the spectator tends to make the Choir look shorter than it actually is, and the Reredos to appear somewhat flat. For this reason a juster appreciation of the architect's intention is perhaps obtained by entering through the Lady Chapel, as from this point of view the West Windows are masked and the lighting effect approximates more closely to that of the finished building. Those entering by the West doorway find facing them the Choir and the great East Window, while left and right stretch the North-East and South-East Transepts, the former dedicated to the memory of Liverpool men who fell in the Great War. The first impression gained will probably be that of the great height of the building. From the floor to the springing of the Choir Arch is 84 feet 6 ins., while to the highest point of the roof is a further 31 feet 6 ins. or 116 feet in all. This compares with an interior height of 102 feet in the case of Westminster Abbey, and 99 feet in the case of York Minster, the two loftiest of existing English Cathedrals. The eye will probably next be attracted by the East Window, partly by the rich colouring and partly because the remaining windows have been deeply recessed in order that there may be no competing high lights. But before devoting attention to details, the visitor will do well to grasp the main structural features.

Comparison with Medieval Churches (*Plate 4*)

The conception of the building seems to be not of a unit built up of separate parts but of a solid mass, hollowed out and carved. This accounts for the notable absence of detached piers and shafts. The existence of aisles will probably come as a surprise, since from the exterior there is no indication of them, and to explain their presence involves a short digression. The high stone vaults of Gothic Churches while they necessitate buttresses of great strength at right angles to the main axis of the roof make comparatively little demand for structural strength on the side walls. The realisation of this fact (combined with the development

of the art of glass staining) led to the gradual enlargement of the windows, and the reduction of the stonework in the walls. The extreme development of this style can be seen in King's College Chapel, Cambridge, where the windows occupy almost the entire width between the buttresses except in the lower stage where the buttresses are of such depth that it has been possible to introduce a series of side chapels between them.

A somewhat similar scheme is employed in Liverpool Cathedral. The great piers supporting the roof and their corresponding exterior buttresses each form in reality but a single unit so that structurally the piers can be regarded as the inner part of the buttresses. If the comparison with King's College Chapel is pursued further it will be found that whereas in the older building the wall is flush with the inner face of the buttresses, in the Cathedral this has been moved out 13 feet 6 inches, thus giving room for the inclusion of side aisles (*Plate 6*), which tunnel through the buttresses much as the road tunnels through the big tree of California. Except in the case of the two Westernmost bays (which pass under the organ lofts) the aisles in the intervals between the buttresses reach to the full height of the main choir arcade, which should next receive consideration.

In Medieval Churches provided with aisles the main walls of choir and nave are divided longitudinally into bays, varying in number with the scale of the building, and vertically into three stages or stories, named the Arcade, the Triforium, and the Clerestory. The Arcade consists of open arches separating the aisles from the main building and enabling the light from the aisle windows to reach the body of the Church. The Triforium, the second of the three stages, though arcaded on the inside, is not pierced by windows, as they would be masked by the abutment of the aisle roof. The third stage, the Clerestory, being above the aisle roof contains windows admitting light direct to the nave or choir.

The Triforium

In the Choir of Liverpool only two stages are found, Arcade and Triforium, as owing to the great height of the former and the size of the East Window, a Clerestory is unnecessary. When, however, the central space is built, its main lighting will be by Clerestory windows, the sills of which will be approximately on a level with the top of the Choir Arcade. It is interesting to contrast the treatment of the Lady Chapel with that of the Choir. Here the Arcade is low, the Clerestory is the dominating feature, and the Triforium has been entirely omitted, though it is in a way suggested by the introduction of a pierced stone screen along the base of the Clerestory.

In the Choir the Triforium gallery is the same width as the aisles, and its chief interest lies in the fact that the architect in his handling of it has attempted a new solution of a problem to which even Sir Christopher Wren found only a partial answer. Namely, since

flying buttresses are necessary in a vaulted building with side aisles in order to transmit the thrusts of the main roof across the aisles to the ground, how are they to be reconciled with the simple treatment of the exterior elevations? In St. Paul's, though flying buttresses are freely employed, they are screened by the aisle walls which are continued above the aisle roof to the full height of the Nave, the wall acting both as screen and counter-weight to the buttresses. This solution, though ingenious, is open to obvious criticism on the grounds of insincerity, as the space behind is unroofed. By roofing this space and introducing an arcade between it and the nave, the architect of the Liverpool Cathedral has combined the interior advantages of the medieval Triforium with the exterior effect of unbroken walls reaching from the ground to the full height of the building.

The Roof

The Choir is divided into three main bays by the before-mentioned piers, which are richly moulded. While the centre mouldings are carried up to the springing of the main transverse arches of the vault, the side mouldings terminate at a height of 55 feet 6 in: in small capitals on which rest the arches of the main Arcade. The Triforium consists of six principal arches, two in each bay, separated by shafts which are continued to form the secondary transverse supports of the vault. Each main bay of the roof is thus divided transversely into two oblong compartments which are in turn sub-divided by diagonal ribs with carved bosses at the points of intersection. Though from below the ridge of the vault appears to be a straight line, in reality each bay is slightly domical, the highest point being the apex of the subsidiary arches, which, like the main arches, are pointed. The diagonal ribs are nearly semi-circular in contour. In the aisle the two Easternmost bays on each side are roofed by simple barrel vaults, corresponding to the arches of the main arcade, but the Westernmost, owing to the necessity of providing room for the organ, have flat oak ceilings.

The construction of the vault over the intersections of the transepts called for the display of considerable ingenuity owing to the fact that while it rests on the East side on three arches on the West there is but a single supporting arch extending the full width of the building. It also demanded considerable courage in view of the enormous size of the area to be roofed. The transept vaults are of great beauty but do not demand detailed analysis.

It should be unnecessary to point out that the vaults owe their stability entirely to their design, and that there is no concealed iron-work anywhere in their construction. The exterior roof on the other hand, which is some twenty feet above the inner roof is constructed throughout of ferro-concrete in order to eliminate the danger of fire and rests partly on transverse walls carried by the main arches

of the inner vault, and partly on walls resting on the arches of the Triforium. The Triforium is treated differently, for here the stone vaults which run at right angles to the main axis of the building are covered with asphalt and not with a second roof.

The three bays of the Choir are each allotted for a separate purpose. The Western bay contains the Choir stalls; the central bay, or Presbytery, separated from the Aisles by a plain stone screen is occupied by the Bishop's Throne and Clergy Seats; while the Eastern bay, separated by pierced stone screens from the Aisles, forms the Sanctuary.

The Organ (*Plate 12*)

The organ is in two parts, one on either side of the Choir, and immediately above the choir stalls. It is played from the North side, the console being placed on a projecting platform borne on carved stone brackets of a somewhat Renaissance character. The organ case consists of four main portions, two of which face the Choir while the remaining two above the aisle arches face the Central Space. The case, like the rest of the woodwork in the Cathedral, is of great richness, and the mellow colour of the oak tones effectively with the surrounding sandstone. A full description of the instrument itself will be found in Chapter IX. Here it is sufficient to remark that when completed it will be unrivalled both in point of size and the variety of effects obtainable. It was the wish of the donor, to whose generosity the Cathedral is indebted not only for the organ but also for a fund to provide for its maintenance, that it should be in every way adequate to so vast a building, and that all the resources which an Organist could possibly demand should be at his disposal, but no attempt was made in drawing up the specification to seek size for its own sake, or to embody "freak stops" of little musical value.

The Choir Stalls and Bishop's Throne (*Plates 13 & 21*)

The stalls of carved oak rest on a base of black marble and provide accommodation for Clergy and a choir of 34 boys, and 20 men, the seats for the latter being recessed under stone canopies above which are the organ galleries. These galleries have pierced balustrades and the plain ashlar work behind forms an effective foil to the intricate carving of the organ case above and the stalls below. The present stalls are the second set to be constructed for the Cathedral, the first having been destroyed by fire while still in the workshops. Both sets, together with the stonework, were the gift of a single donor. The Bishop's Throne, like the other principal features, has been treated as a part of the building, and not merely as an incidental furnishing; its general lines follow the design of the Choir Stalls. At the back will be found a carved Bible on the open pages of which is inscribed "Thy Word is Truth."

In front above the actual throne are the Arms of the See, while in the centre of the desk are carved the Arms of the See impaling those of Dr. Chavasse, Bishop of Liverpool when the Cathedral was founded. The surrounding Clergy Stalls are of oak as are those opposite the Throne, many of which are gifts from the Rural Deaneries of the Diocese.

The Sanctuary (*Plates 14 & 15*)

The Sanctuary is separated from the body of the Choir by bronze altar rails of great delicacy, and the ten uprights bearing sculptured figures symbolical of the Ten Commandments, somewhat reminiscent of the figures on the grille of Henry VII.'s tomb at Westminster, will repay minute inspection. In the Sanctuary are the two chairs of carved oak which, together with the corresponding faldstools, were used by their Majesties the King and Queen on the occasion of the Consecration. The seats for the officiating clergy are set back against the piers, but on the Gospel side of the Holy Table is a marble sedile with carved figures of angels and on the Epistle side a Credence Table of corresponding design. The Table itself is of panelled oak and is comparatively plain (elaborate ornamentation being unnecessary owing to the use of embroidered frontals); the gradine is of black marble. On the south wall of the Sanctuary is a Piscina and on the pier to the right of the bronze gate leading to the south Choir aisle can be seen the Cross cut by the master craftsman on July 19th, 1924, as a record of the Consecration.

The Reredos (*Plates 14 & 16*)

The Reredos, which is of sandstone, partly gilt, extends the full width of the Choir, and is structurally part of the East wall, the architect feeling that it ought not to be treated as a detached feature, but as an integral part of the building, forming, as it does, the culminating point in the whole design.

The relief panels depicting the principal events in the life of Our Lord, and single canopied figures are of great beauty and instinct with deeply religious feeling. They were executed by Mr. Walter Gilbert in collaboration with Mr. Weingartner, two artists who are jointly responsible for important work elsewhere in the building. The panels were cut by Mr. A. Turner and are described in detail in Chapter VIII. By the exclusion of adventitious details and the insistence on the upright line, the sculptors have achieved not only a sense of dignity but also expressed a feeling of Hope, and although much of the modelling, especially of the Last Supper and Crucifixion is of great naturalness, there is a restraint and formalism about the general treatment which accentuates the poetical and spiritual significance of the whole. At present the gilding of the sculpture and canopy-work is, perhaps, rather too insistent but this was inevitable, as allowance had to be made for the mellowing effect of time.

The East Window (*Page 116*)

The Te Deum is the subject of the Great Window above the Reredos which, like the other windows in the Choir, Transepts and Lady Chapel, is the work of Messrs. Powell. The dominating feature is the figure of Our Lord in majesty surrounded by Cherubim, Seraphim, and Archangels, while below are depicted the Apostles, Prophets, Martyrs and Representatives of the Holy Church, not only throughout all the world but throughout all the ages from the dawn of Christianity to the present day.

The windows in the Lady Chapel with portraits of noble women, many of recent times, who had glorified God in their lives were found so helpful in bringing home the twin truths that the line of Saints continues unbroken and that saintliness may be practised in all walks of life and in all callings, that it was decided to develop the same idea in the East window of the Choir. In the selection of those to be portrayed no distinctions of colour, race or sect were drawn, the sole qualification being that those depicted should be typical of different professions and vocations, and that they should have walked humbly and fearlessly in the sight of God.

The Aisle Windows

The four aisle windows, owing to their height, are best viewed from the Choir near the Sanctuary steps. Each has a different dominant colour, and each will probably have its particular admirers. In the North Aisle some will prefer the cool blues and greys of the Matthew window, others the rich autumnal colour of the Luke window seen in the morning light, but when the afternoon sun strikes through the opposite aisle and makes the reds and crimson of the John window glow like a furnace, and the greens and emerald of the Mark window speak of woods and fields and the sound of many waters, the visitor may well find his judgment shaken and his allegiance divided.

The sculptured figures of Saints under carved canopies, high up on the jambs of the windows, though difficult to see except under certain conditions, are of great beauty. Placed though they are mainly in shadow, occasional shafts of light seem at times to call them momentarily to life.

The Floor

The floor of the Choir, like that of the remainder of the building, is of marble. Except where a specially ornamental effect is desired, as in the Memorial Chapel and Choir, the decoration has been confined to wide borders of geometric design executed in black marble. These borders divide the floor into a series of rectangular panels paved with grey Hopton Wood marble, corresponding in shape and area with the main divisions of the roof.

In the Choir, though the same marbles are principally used the groundwork is black, and the Hopton Wood marble is used more sparingly but additional colour is obtained by the use of yellow Siena marble. An effect of great spaciousness has been achieved by the repetition of simple patterns built up of small units. In the central bay of the Choir the arms of the diocese on a lozenge executed in various colours forms the principal feature, while at the spot where the Bishop on entering the Building on the day of Consecration paused to make a sign of the Cross with his pastoral staff, a Cross has been incised in the pavement. The Alpha and Omega signify that all knowledge and learning are Christ's.

The Lighting

The carved oak light fittings on each of the piers in the Choir will probably attract attention both from their design and position. The lighting of the building received most careful consideration, as it was felt that by adopting newer methods than had previously been employed, it would be possible to secure not only better illumination, but at the same time avoid the dazzling effect produced by unmasked lights. After repeated trials a combination of two methods was decided on, namely the use of pendant lights in the Central Space, Transepts, and Aisles, which cast their rays vertically downwards, and of reflector lighting in the Choir itself. These reflectors, eight on each pier throw their light forward toward the Reredos, and are so arranged as to be above the eye-level of the Choir and Clergy. At night the effect produced is very striking, and the gradation of light from floor to roof adds if anything to the apparent height of the vault.

The First Portion of the Central Space

(Plates 5, 20 & 24)

The wooden gallery at the West end was originally erected for the accommodation of Press representatives at the Consecration, but has been found so useful that it is being retained until the completion of the next section. The only other features in this part of the building which have not so far been noticed are the great bronze pendants and the Lectern. The former are specially designed to conform to the method of lighting employed, and are a departure from the conventional chandelier form of pendant light. Their diameter is 7 feet 6 ins. and their total height over 12 feet.

The Lectern is of the same stone as the rest of the building. On the front in canopied niches are figures of Moses and St. John the Baptist. Until the next section of the Cathedral is built the Lectern will be used alternatively as Lectern or Pulpit, so that the bronze reading desk shewn in Plate 24 has been temporarily removed. The Lectern is fitted with a microphone connected with loud speakers in various parts of the building.

The Transepts (*Plate 5*)

The North-East Transept forms the Liverpool War Memorial, and is described in a subsequent chapter, but as in the main structural features it is similar to the South-East Transept, a description of the latter, except in minor details, is applicable to both.

The South-East Transept is separated from the body of the building by a pointed arch, 85 feet 6 inches high with a width between the piers of 29 feet 6 inch. The depth of the Arch is 12 feet (since the wall here is in effect a longitudinal buttress to the Central space and Tower), but by treating the mouldings on each face of the opening as two separate arches, the architect has skilfully avoided a ponderous effect which would have detracted from the soaring grace of the Arch.

In plan the Transept is square. The South wall is pierced by a single window recessed under an arch more shallow but otherwise similar to that described above. The East and West walls are divided horizontally by deep galleries resting on wide and comparatively low arches. Aesthetically the latter are of great value from the contrast they offer to the entrance arch, while historically they are not without interest. The Cathedral, as originally designed, was to have had twin towers above the present Transepts. When the architect's proposals for substituting the Central Tower for the two Transept Towers was adopted by the Committee, considerable progress had already been made with the massive walls necessary to carry the towers. In view of the change of plan it was not necessary to continue the walls on that scale, and to the architect's ingenious introduction of wide galleries resting on low arches the Transepts owe not a little of their charm.

On the East side the arch is the full depth of the gallery, and gives access to a plainly walled annexe beyond the limits of the Transept proper. Here is placed one of the two oak frontal cupboards. In this Transept will, in due course, be erected a Memorial to the 16th Earl of Derby, the first President of the Cathedral Committee.

The 55th Division Memorial (*Plate 22*)

Above the Arch supporting the West gallery, and breaking the line of the balustrade is the Memorial of the 55th (West Lancashire) Division. The Committee entrusted with erecting a visible Memorial to those of the Division who fell in the War approached the Cathedral Committee at a time when the building was still incomplete. It was therefore possible for the architect to suggest a design which should form an integral part of the building instead of being merely an after-addition. This treatment was felt to offer many advantages from every point of view, and was agreed to by both Committees. The Memorial consists of a sculptured group under a canopy and

rests on a slightly projecting corbel table, the corbels representing Tanks. The sculptured group, modelled by Mr. Gilbert and Mr. Weingartner from the architect's design and cut by Mr. W. Meadows, shows the winged figure of an angel with a Cross, holding a crown above a kneeling soldier. His whole attitude is one of dedication, and his face, with slightly downcast eyes, is lit by serene confidence and steadfast resolution. Beneath the Memorial is the Motto of the Division: "They win or die who wear the Rose of Lancaster," and on a scroll flanked by two Roses "Fifty-Fifth Division."

The Transept Windows

The Main Transept windows are lighter in tone than those in the Choir, as the light from them has to travel a considerably greater distance before reaching the centre of the building. Instead of large single figures or groups of figures, the principal interest consists of a series of small scale figures and panels framed in elaborate canopy work. The figure of Christ in the circular lights at the head of each is, however, more than life-size, thus giving it the same dominating effect that was achieved by the Italian artists in the apse mosaics at Monreale and Torcello, where there is a similar disparity in scale between the principal and subsidiary figures. The majority of the gallery windows are heraldic, though single figures are introduced in the Central Lights. Standing below the South window, a very effective view is obtained across the Transepts, especially about mid-day, when the light from the gallery windows strikes the Memorial reredos obliquely, and throws the delicate carving into high relief.

The Aisles (Plate 6)

The treatment of the Aisles expresses effectively their function. They are intended solely as communicating corridors and are designed neither for ceremonial processions, as were their medieval counterparts, nor for the accommodation of worshippers, who are provided for in the Nave and Central Space. In the North Aisle, the outer wall is unbroken except in the Western bay where an Annexe is introduced with the purpose of lighting the section of Aisle passing under the Organ loft.* The long stretch of unbroken wall surface and the simple treatment of the flooring gives a great sense both of spaciousness and length. The South Aisle is similar, except that a number of doorways give access to the Vestries and Lady Chapel while the Aisle Annexe merges into that of the Transept. At the west end of this Aisle is the Foundation Stone laid by King Edward VII. in 1904, and at the east end a stone offertory chest.

As has already been explained, the Aisles pierce through the great piers supporting the choir vault, and the decorative handling of the transverse archways thus formed has been used by the architect as a foil to the austere simplicity of the main longitudinal lines

* This Annexe is in course of conversion into a devotional Chapel (see page 39).

of the Aisles. On the inner side the deep mouldings of the archways mingle with the mouldings of the great piers, but on the outer walls there is no equivalent respond and the mouldings die away into the wall. The reason for this unsymmetrical treatment has already been seen, namely, the wish to keep the surface of the outer wall as far as possible unbroken. Above the archways are open galleries forming part of a walking way round the building. Immediately below the galleries is a series of carved angels holding musical instruments, and the effect of these, combined with the pierced balustrading, is one of great richness. This is further accentuated by a string course decorated with shields, which runs immediately above the gallery, and below the Aisle windows. The shields bear various emblems appropriate to the subject of the windows above; the latter have already been described in the section dealing with the body of the Choir. At the East end, the Aisles which terminate in rose windows give access to the Ambulatory, Chapter House, and Lady Chapel. Except in the Eastern bay there is no access from Aisle to Choir, nor, owing to the high stone screening is it possible to see from one to the other. Between the Sanctuary and the Aisle, however, the screen is replaced by arcading and two doorways with bronze grilles lead into the choir. In the Architect's Diploma Drawing (*vide* photogravure) this arcading is not shown, but the drawing has been reproduced not only for its artistic charm but because it brings out very forcibly one of the chief beauties of the building—the occasional glimpses gained through low arches of soaring lines rushing upwards to an unseen vault.

The Ambulatory (*Plate 7*)

The Ambulatory at the East end of the Cathedral is exterior to the main structure, and connects the two choir aisles. It also gives access to the Chapter House vestibule and the principal vestries. It is entered at either end by a flight of semi-circular steps. The West wall is unbroken except for two archways leading to the Sanctuary, and a string course (continued on the opposite side) which divides the wall into two stages. The upper of these stages is pierced by four clerestory windows of two lights each containing figures of representative English, Scotch, Welsh and Irish Saints. In the lower stage behind a triple arcade is a small vestibule out of which open the four main vestries. These are panelled in oak with square-headed traceried windows, and are allotted to the Bishop, the Canons, and Lay Clerks.

The Ambulatory roof is a barrel vault with intersecting diagonal ribs resting on corbels. Considerable interest is given to the Ambulatory by the introduction of interior semi-circular balconies above the entrance archways. These balconies mark the termination of the aisle galleries which have already been described.

The Chapter House Vestibule

The Chapter House Vestibule to the North of the Ambulatory is slightly above the level of the aisles, and besides giving access to the Chapter House (see Chapter III.) leads by a wide staircase to the choir practice room (beneath the Chapter House), lavatories and Lady Chapel vestries. The principal lighting is from a window on the staircase, but there is a second window in the opposite wall. The ceiling is of panelled oak, the roof above being flat.

At the South end of the Ambulatory, there is no feature corresponding to the Chapter House vestibule, as the Lady Chapel is reached directly from the aisle by two doorways, one opening on the Lady Chapel gallery staircase, and the other on to the gallery itself. The East end of the South aisle terminates in a staircase known as the Bishop's staircase leading through a small doorway to the court yard at the East end of the building, and by a second doorway to the floor of the Lady Chapel. This stairway is closed by bronze gates.

The Vestries

The main Vestries at the East end are spacious and dignified being panelled in oak and lit by stone mullioned windows. The range of small Vestries leading off the South Choir Aisle are treated more simply and are intended for the use of the Wardens, Vergers and other workers connected with the Cathedral.

Mention should perhaps be made of the furniture for the various vestries, which includes among other items: Surplice and Cassock Cupboards (for Clergy, Choir and Vergers) Music Cupboards; Writing desks, Tables, Chairs, Banner Case, a Chest for the Pall, and even a number of umbrella stands and looking-glasses.

These fittings, all of which are executed in oak, have been designed by the architect on simple and constructional lines, so as to harmonise with their surroundings.

V.E.C.

CHAPTER III.

The War Memorial Transept, Lady Chapel and Chapter House

The War Memorial Transept

THE North East Transept which, in general features, corresponds with the South East Transept already described, is Liverpool's Monument to her sons who gave their lives in the Great War. When, in 1916, the question of erecting a war memorial was first mooted, it was decided, after various alternatives had been discussed, that the scheme which promised to win the widest acceptance would be the association of the memory of the Fallen with the great Cathedral in course of construction on St. James's Mount. A Town's Meeting was held, and a special Committee appointed both to raise the necessary funds and to carry out the scheme, when, in connection with the Cathedral Committee, its general scope should have been determined. The latter body welcomed the proposal whole-heartedly, and offered to set aside the North East Transept exclusively for the purpose of a memorial. Certain parts in the Transept, such as windows, had already been allocated to individual donors, but these readily waived their prior claims in order that the whole Transept should be available for dedication as a War Memorial.

Special Features

The Memorial Committee decided that the principal commemorative feature should be a Book containing the names of all Liverpool men who fell in the War, to be placed on a Cenotaph in the Transept. This was the first Cenotaph to be suggested in this country as a memorial of the Great War. It was also arranged that in addition to the selection of special subjects for the stained glass and the incorporation of regimental and other badges in the design of the gallery balustrades, there should be a Holy Table and Reredos. A bronze Grille after the model of a Spanish Reja, to separate the Transept from the body of the Cathedral, and permit of its undisturbed use as a devotional Chapel was also suggested. This last feature had, unfortunately, to be abandoned owing to its prohibitive cost at that time, but no one who has seen the design prepared by the architect can doubt how greatly the Memorial Chapel would have gained if the suggestion could have been carried out, and it is hoped that now prices have fallen some generous donor may yet come forward to complete the original scheme.

In addition to the features already mentioned, designs were provided for a marble pavement and a shrine to contain a book recording the names of donors to the memorial.

A detailed scheme having thus been drawn up and approved, an appeal was made for funds to carry it out, and, in all, donations amounting to £39,000 were received. Of this sum approximately £7,100 is being spent on the Roll of Honour and Donors' Book, (in addition to nearly £1,000 which was expended on collecting a complete list of the Fallen), and the balance was handed over to the general fund towards the cost of the special architectural features, and the actual fabric of the Transept.

The Cenotaph and Roll of Honour (*Plates 11 & 19*)

Originally, it was proposed to place the Cenotaph in the centre of the Transept, but when the idea of a Grille was abandoned, it was decided that a better position would be beneath the entrance arch, though there would be no difficulty in moving it should the Grille be erected. The Cenotaph of Hopton Wood and black fossil marble, is raised on two steps above the level of the floor, and the four sides are carved with shields and canopied figures. The top of the Cenotaph forms a glazed case to contain the Roll of Honour, the glass being set in a framework of bronze, at the corners of which are small kneeling figures of a Soldier, a Sailor, an Airman, and a Marine, each supported by tiny angels. The case is lined with cloth of gold.

The Roll of Honour when completed will be notable not only for the exquisite beauty of its pages, but also for its great size, containing as it will, upwards of 40,000 names. Naturally, considerable difficulty was experienced in deciding exactly what names should be included in the Book, and what exactly constituted a Liverpool man. Eventually it was decided to give the complete list of the killed in all battalions, Regular, Special Reserve, Territorial and New Army of the King's (Liverpool Regiment), and, in addition, the names are recorded regimentally of all Liverpool soldiers who were killed in other units, including the Colonial Forces. The names of officers and men of the Navy, Royal Air Force and Mercantile Marine who gave their lives are similarly included, and in the case of the last two categories, the ships in which they served. The definition of a "Liverpool" man is one who was born in the Diocese of Liverpool and the Wirral, or whose family was resident there.

At present only part of the book has been finished, and the binding is purely temporary. The whole book, which has been designed and executed by Mr. George Scruby, is on vellum, and the materials used have been selected with a view to their permanence. The dedication page, autographed by His Majesty the King, is richly illuminated in colour and gold of various shades. Following this is a page recording the name of Lord Kitchener, who was an Honorary Freeman of Liverpool. Special pages record the titles of local regi-

ments, and the first page allotted to each battalion has an illuminated heading. The artist has displayed great fertility of invention in designing these special pages and headings, and the details will repay the most minute study owing to the wealth of symbolism introduced into each design. The beauty of the writing throughout the book also deserves special mention.

The Reredos (*Plate 10*)

The Reredos is placed against the North Wall, the pinnacles and cresting being carried slightly higher up than the sill of the window. A comparison with the Choir and the Lady Chapel will show that this avoidance of a hard, horizontal line immediately above a reredos is a very characteristic feature of the architect's style, and has the advantage of accentuating the perpendicular lines, and blending the transparent window and opaque reredos into a single composition.

Apart from this feature, and the use of red sandstone for the construction, the Memorial Reredos bears little resemblance to that of the Choir. Figure sculpture has been restricted to subsidiary positions, and the Reredos gains its beauty not from its ornateness, but from its restraint. Beneath a sandstone canopy is a sarcophagus of Hopton Wood marble resting on carved brackets. Above, set in a richly carved frame, also of Hopton Wood, is a plain Cross faced with bronze, standing out some nine inches from a background of "*Spanish Red*" marble, in two panels, on each of which are bronze trophies in relief. The sarcophagus is similarly ornamented with bronze. The Hopton Wood frame already referred to has an outer moulding, which is continuous round the jambs and canopy arch, deeply cut with a design of foliage and animals, while inside this is a further enrichment (extending only to the springing of the arch) consisting of two niches, one above the other on either side, containing sculptured figures of the four centurions mentioned in the New Testament. The canopies are pierced, and the figures cut in the round. A sparing use of gilding has been made to emphasize the high lights of the carving.

On either side of the Reredos, some ten feet from the floor, are two nearly life-sized figures—on the right a Soldier, and on the left a Sailor. These figures are the joint work of Mr. W. Gilbert and Mr. L. Weingartner, and have been treated with great skill, as the introduction of figures in modern uniform might be expected to have an incongruous effect.

The whole design of the Reredos (one of the last features of the Cathedral to be designed) is highly individual, and forms a very interesting example of the architect's ability to fuse apparently inconsistent styles into something which is not only beautiful and homogeneous, but instinct with the true Gothic spirit. A critical analysis of the Reredos will show that, while the sarcophagus motive is Classical in origin, the main structure both in outline and surface treatment is Perpendicular. The decorative features are similarly reminiscent

of different periods, for while the flanking figures are Modern and the bronze enrichments recall the Renaissance, the carving round the central panel is directly derived from 13th and 14th Century Gothic. At first sight elements so diverse would appear unlikely to produce a harmonious result, but it is claimed that Liverpool Cathedral, with its blend of classic austerity and Gothic freedom, marks a definite advance in the use of the Gothic style. The Gothic revival of the last century, the original impulse of which was literary rather than architectural, failed because, though rich in scholarship, it lacked imagination. The "letter" of the style was studied and applied, but the "spirit" was overlooked, and without a just appreciation of this there could be neither freedom nor progress. The followers of the movement thought rather than felt and its essentially intellectual character imposed a rigid adherence to forms and conventions. Imagination was cramped and the deeper depths of the style were never sounded.

Modern building requirements and modern building materials both call for new methods, and there is in Liverpool Cathedral much to support its architect's contention that the hope of a real Gothic Revival lies, not in a return to the dead forms of the past, but in an understanding of its living spirit; for no Style is so malleable if rightly understood and rightly used.

The Holy Table and Donors' Shrine

The Holy Table below the Reredos is intended to be used without frontals, and is carved and lacquered. The three panels separated by pinnacle work, surrounded with a deeply-cut border of foliage are plain but for a border of paterae. Each patera is different, and the whole table is a notable example of modern craftsmanship. The gradine is built of Hopton Wood, and black, marbles.

On the East wall of the Transept is a niche with a bronze Grille, behind which rests the Donors' Book containing the list of subscribers to the Memorial Transept, and the names of those whom they wish to commemorate.

The Colours grouped below the Gallery are those of the 11th, 12th, 13th and 14th Service, and 1st Garrison, Battalions of The King's (Liverpool) Regt. There are also Ensigns of the Royal Navy, Royal Naval Reserve, Mercantile Marine and the flag of the 55th Division.

The Lady Chapel

As has already been mentioned, the Lady Chapel was the first portion of the Cathedral to be completed. Apart, therefore, from its intrinsic beauty it has an additional interest since in it there can be found in embryo many of the characteristic features of the architect's style which find their fuller development in the Choir.

In spite of similarity in detail, there is a marked difference in treatment between the two portions of the building which can best be accounted for by the architect's greater command of his resources and greater certainty of intention in his later work.

The first point in connection with the Lady Chapel which will attract attention is its position relative to the main building. In English Medieval Cathedrals the Lady Chapel is nearly always found at the East End behind the High Altar, access being gained from the Ambulatory joining the Choir Aisles. But the satisfactory combination of a lofty Chapel with a large East window in the Choir presents almost insuperable difficulties, as can be seen at Gloucester, where the western end of the Lady Chapel was built lower than the Eastern in order that the Choir window might be unobstructed. A further consideration in siting the Liverpool Lady Chapel where it is, was that when the original plans were drawn it was intended that the Chapter House should be a rectangular building, balancing at the North East corner of the Cathedral, the Lady Chapel at the South East.

Whether the Chapel is entered from the Choir, or direct from St. James's Road through the Children's Porch, the view first obtained is both striking and unusual. The entrant through the Children's Porch finds himself under the West Gallery and the first impression is of soaring vertical lines seen through a low wide arch; but if, instead, the Chapel is approached from the Choir the visitor finds to his surprise that the Chapel is on a different level and that he is looking down into it much as at Les Invalides one looks down into Napoleon's Tomb. This difference of level is due partly to the site and partly to the demand for effectual separation of Choir and Chapel if the latter is to be used for independent services. Viewed from the exterior, this difference of level is extremely effective, for the Cathedral appears to be adapted to the site and not the site adapted to the Cathedral. This not only gives an effect of organic growth, but also of strength and solidity.

Though in point of size the Lady Chapel compares with an ordinary Parish Church, its treatment, as befits a chapel,⁶ is radically different. There is no demarcation into Chancel and Nave, and though stalls are provided for the Choir these are in the body of the Chapel and on the same level as the seats of the congregation. The East End terminates in an apse which, together with the Eastern bay of the Chapel, forms the sanctuary, but there again there is no line of demarcation except that the floor is slightly raised.

Comparison with the Choir (*Plate 8*)

Comparing the Lady Chapel with the Choir, we find that the construction of the aisles is identical but here the Arcade has been kept low and the emphasis has been given to the Clerestory, though there is an interesting suggestion of a Triforium in the pierced stone screen to

the gallery above the aisles. Along the base of this gallery runs the text from St. John: "For God so loved the World" in Gothic characters, freely interspersed with flowers and foliage. The whole treatment of this inscription is decorative rather than expository. The cresting of the screen is boldly carved and pierced and added charm has been given by the introduction of small projecting figures of angels, three in each bay. As in the Choir, the side windows are set back so as not to distract the eye from the East end, but when this and the use made of low arches as a foil to high, tall lancets has been noted the points of similarity between Choir and Chapel have practically been exhausted.

Turning to points of contrast, though the different proportion of Arcade and Clerestory is likely to attract attention first, the fundamental difference between the two portions of the building is that while the Choir is a composition in "mass," the Chapel is a composition in "line." Divided as it is longitudinally into six identical bays on either side, each containing a two-light window*, there is throughout the interior a constant repetition of vertical lines. At the same time a strong emphasis has been laid on the horizontal lines of the Screen and Gallery, while the introduction of purely decorative ribs in the Vault serve further to focus the eye on mouldings and tracery rather than on surfaces. The Vault, though at first glance complex, is in reality of simple rib and panel construction—an effect of richness being obtained by the addition of subsidiary ribbing in the panels on either side of the ridge moulding.

The Interior

The wooden Reredos is in the form of a triptych and, while the central panel is carved and gilded, the wings are kept severely plain in order to emphasise their function of doors which can on occasion be closed. The ground colour of the Reredos is blue-green, which is repeated in the rich hangings against the side walls.

As will be realised from the foregoing remarks, extensive use has been made of colour in order to produce a distinctive "atmosphere" in the building. The whole range of stained glass windows all forming part of a definite decorative scheme and the rose tones of the sandstone naturally set the dominant key, but full opportunity has been taken of the distinctive qualities of other materials to build up a harmonious whole. The Choir stalls, like the rest of the woodwork throughout the building, have been specially treated in order to bring the oak to a silvery-grey tone and the dull gilding of the hanging lamps repeating as it does the gold of the Reredos and the rich orange tints in the Apse window, has a distinct colour value.

The stalls are simple in design, ornamentation being confined to boldly carved bench ends and panels with foliated borders

*Except the Westernmost bay on the North side which has no window.

on the front of the kneeling desks. Lectern, Litany Desk and Sedilia are all of oak as also are the movable Communion Rails. In contrast to the Choir, where all the fittings are built in, those in the Lady Chapel are in intention and treatment "furniture" which can be moved from place to place in accordance with the requirements of the moment.

The floor of the Chapel is carried out in large squares of *verde antico* and white marble arranged chequerwise with occasional broad bands of black and white inlay, but owing to the chairs it is difficult to get a satisfactory view of the design.

The Gallery and Organ Loft (Plate 9)

The plan and elevation of the West end of the Chapel are both of considerable complexity owing to the necessity of reconciling the different floor levels of Chapel and Choir. Resting on a low arch stretching the full width of the Chapel is a wide gallery communicating directly with the main building. Above this, supported on three small arches, is the organ loft with a wooden gallery front. The organ case of carved oak reaching to the full height of the vault with flanking figures of angels, is of great delicacy and while full emphasis has been given to its purpose the architect has allowed himself considerable freedom in its treatment.

The space below the West gallery leading as it does to the Children's Porch, and thus forming a narthex to the Chapel, is rectangular in plan. On the East side, as has been noted, there is but a single arch, but the West wall is divided into three bays. In the centre bay under a narrow arch is the staircase leading to the gallery and Choir. Of the two side bays the right is blank and the left opens into a small Atrium which can, on occasions, be used for seating purposes.

On the North side of the Chapel are the Vestries and offices extending to the foot of the Chapter House staircase. They call for no particular comment, but attention should be paid to the doorway by which they are reached from the Chapel. This, owing to the inscription above the lintel, is occasionally referred to as the "Alleluia" doorway and besides being of unusual design has a door, the iron hinges of which are full of delightful invention.

The Chapter House (Plate 23)

The Chapter House, as originally designed, was a rectangular hall, with vestries below, equal in size to the Lady Chapel, but without an apse. This scheme, though it had the advantage of completing the symmetry of the Cathedral was found, on closer consideration, to be unsuitable, as it would have provided accommodation far in excess of actual requirements. A modern Cathedral Chapter is a comparatively small body, and a huge Chapter House such as at York, Lincoln, and Salisbury, which were designed for a large body of "secular"

canons would have been both unnecessary and inconvenient. An octagonal plan was therefore substituted for the original design, and the result is a building which combines convenience with very considerable interest.

The entrance to the Chapter House is from the Vestibule at the North end of the Ambulatory, through a wide doorway. The principal features are two canopied niches containing a statue on either side ; the figure on the left typifies Prudence, and that on the right Fortitude ; and the evident care which has been bestowed on the modelling of the faces has led to their being, rightly or wrongly, identified as portraits. The whole treatment of this doorway is more ornate than that of any other in the building, but the doors themselves are severely simple with finely cut linen-fold panels. These doors contrast well with the surrounding stonework, and at the same time harmonise with the plain panelling of the Chapter House itself.

Architecturally, the chief point of interest in the Chapter House is the treatment of the roof, which, owing to the conflicting claims of interior and exterior scale, presented in a modified form the age-long problem of the dome, namely, how to achieve a satisfactory exterior effect while avoiding a funnel-like interior. The architect has made his ceiling a concrete dome, but it conforms as closely as possible to the shape of the conical outer roof, and by the introduction some way below this of a circular gallery resting on stone pendentives, he has succeeded in reducing the apparent height of the interior without having recourse to a second storey.

The decoration of the Chapter House is expressive of its purpose as a place for conference and discussion. There is a high wainscot of panelled oak, broken only by the canopied seat for the Dean, and by the two doorways, the one already described, and a smaller one, leading to a turret staircase, the door of which has boldly wrought bronze hinges. Above the wainscot are the four windows, each of two lights, and between them sculptured coats of arms. The floor is covered with a design in various coloured marbles radiating from a circular panel of *Rosso Antico*. The Foundation Stone, laid by H.R.H. the Duke of Connaught, in 1906, is opposite the entrance door, and the inscription records that the Chapter House was erected in memory of the First Earl of Lathom, by the Freemasons of West Lancashire.

V.E.C.

CHAPTER IV.

Future Additions, Dimensions, etc.

NO question is more often asked with reference to the Cathedral than "When will it be finished?" and no question is more difficult to answer. The last section took twenty years to build, and as there are at least three more sections, viz., Central Space (with the Western Transepts), Nave, and Tower to be completed, there would seem justification for those who consider that at least a further fifty or sixty years must elapse before the last stone is placed in position. Against this it can be urged that the portion already built is far more complex and therefore took far longer to build than the remaining sections are likely to do. The new section now begun (the Great Central Space and Two Western Transepts) can, it is estimated, be built in eight to ten years, and if sufficient funds were then available, the Nave and Tower could subsequently be completed in approximately the same time. Everything naturally depends on whether financial support in the future is forthcoming on the same generous scale as in the past; but from a constructional point of view there is nothing to prevent the Cathedral being finished in twenty years from the present time.

The Tower and Central Space (*Frontispiece*)

In determining to proceed as soon as possible with the Central Space and Transepts, the Committee were naturally influenced by the need of providing adequate congregational accommodation which is at present lacking. This section includes the two Great Porches which will commemorate two most generous donors to the Cathedral Fund—that on the South being named the Rankin Porch, and that on the North, the Welsford.

The Great Tower has recently been re-designed, and as now proposed will have a height of some 323 feet above St. James's Road. It will be approximately 90 feet square, or 15 feet wider than the Victoria Tower at Westminster. The principal features are the great louvres and the boldly modelled upper stage which is octagonal on plan with similarly shaped supporting turrets at each corner.

The Central Space itself will be some 173 feet high above floor level, or nearly 60 feet higher than the Choir vault, and it will be lit by two windows, one on either side. At floor level it will be a square, the interior measurement of each side being 72 feet. This great area will be entirely unobstructed by columns. The stone vault will be

octagonal in plan, the shorter sides resting on arches across the corners of the Central Space. The Western Transepts are to be a repetition of the Eastern Transepts already built.

An important feature of the Central Space will be the Pulpit, to be placed against a pier of one of the two transverse Arches. These arches (one of which is already built though it is blocked by the temporary wall) are amongst the largest Gothic arches ever designed, having a span of 63 feet, and a height from floor to apex of 108 feet.

The windows in the Central Space will each have triple lancets 7 feet 3 inches wide by 58 feet high, surmounted by circular lights 25 feet in diameter. The sills of the windows will be 51 feet above floor level.

The Baptistry

The North-West Transept is at present unallotted to any special purpose, but the South-West will form the Baptistry, the font raised on an octagonal platform being surrounded by a low balustrade. Until this Transept is erected the South Choir Aisle Annex is being used as a Baptistry, the cost of the temporary font having been defrayed by the Children's Fund. A handbook of the Cathedral which contained no reference to this organisation would be incomplete, as it has, thanks to the enthusiasm of the Organisation Secretary, the Rev. Charles Harris, achieved very remarkable results. Since it was inaugurated, in 1906, it has raised amongst the children of the Diocese some £2,000, all in small amounts, which sum has been allocated to the cost of the Children's Porch. For the past sixteen years annual services in connection with the Fund have been held in the Lady Chapel, where the children, after visiting the Cathedral works, have presented their offerings. Thus, not only has a very considerable sum of money been raised, but the interest of the rising generation in the Cathedral building been stimulated and developed.

Additions to the Choir

Besides the temporary Baptistry, there are two other additions to the Choir in course of execution, namely, a monument with a recumbent effigy of the 16th Earl of Derby, to be placed in the South East Transept, and the conversion of the North Choir Aisle Annexe into a small devotional Chapel, entailing the erection of a screen to separate the Annexe from the Aisle. The architect has designed for this chapel a reredos containing a coloured alabaster relief of Christ in prayer on the mountain.

Dimensions

The following are the principal dimensions of the Cathedral. Heights are measured from floor level (which is 158 ft. above sea

level), and other measurements taken between walls, or from arch centre to arch centre :—

EXTERIOR MEASUREMENTS.				FEET.
Length of main building (excluding buttresses)	....	....	....	558
The Lady Chapel projects a further	....	....	....	61
				<hr/>
Making a total over-all length	....	....	....	619
Height of Central Tower	....	....	....	308
<i>(N.B.—The height given here is above floor level: the total height above St. James's Road is 323 feet.)</i>				
Height of Main Roof	....	....	....	138
INTERIOR MEASUREMENTS.				
Length of Nave (including Narthex)	....	....	....	143
Length of Central Space	....	....	....	201
Length of Choir	....	....	....	138
				<hr/>
Total length from West Door to Reredos	....	....	....	482
Length of Lady Chapel (including space below Gallery, but excluding the Atrium)	....	....	....	120
Width across Transepts (the Transepts are 52 feet square)	....	....	....	197
Width across Choir and Choir Aisles, and Nave and Nave Aisles	....	....	....	87
Width of Aisles	....	....	....	13½
Width of Lady Chapel	....	....	....	33½
Height of Choir Vault	....	....	....	116
Height of Vault to Central Space	....	....	....	173
Height of Lady Chapel Vault	....	....	....	58

If comparison is made between the above figures and those of other Cathedrals, it should be taken into account that the Central Space in fact, though not in name, forms part of the Nave. The dimensions of the main windows in the completed portion will be found in Chapter VIII.

CHAPTER V.

The History of Liverpool Cathedral

THE history of Liverpool as a separate diocese dates only from the year 1880. Previously it came first under the jurisdiction of the Bishop of Lichfield (A.D. 920-1542) and then of the Bishop of Chester (1542-1880). The See of Liverpool was formed in pursuance of the Bishoprics Act of 1878, and two years later the parish church of St. Peter was assigned to the Diocese as its Cathedral, and the Very Rev. J. C. Ryle, Dean of Salisbury, was appointed by Lord Beaconsfield as the first Bishop.

In 1885 an Act of Parliament was obtained which incorporated the Liverpool Cathedral Committee, and authorised the erection of a Cathedral on a site on the West side of St. George's Hall, where St. John's Church then stood. Designs were submitted by various eminent architects and the drawings and plans of Sir William Emerson were approved. These showed a Gothic building with a large dome reminiscent rather of continental than of English Gothic. Various difficulties, however, arose, which showed that the time was not yet ripe for so great an enterprise, and the whole scheme was dropped.

In 1900 Dr. Chavasse succeeded Bishop Ryle. Shortly afterwards he appointed a small Committee to consider the revival of the project, and to select a site for the erection of the Cathedral. They unanimously recommended the site known as St. James's Mount. That this selection was an admirable one is amply demonstrated to-day. The site, which stands high over the river, forms part of an open space 22 acres in extent, and on the North side is protected from the encroachment of buildings by the wooded slopes of the old quarry now forming St. James's Cemetery. On the 17th June, 1901, at a public meeting held in the Town Hall, this choice was ratified and a Committee of which Lord Derby was selected as Chairman, was appointed to carry the proposal into effect. In July of the same year Lord Derby issued the first public appeal for funds and intimated that promises amounting to £144,000 had already been received. In 1902 an Act of Parliament was obtained to authorise the acquisition of the site and the erection of the Cathedral upon it, and to reconstitute the Liverpool Cathedral Committee (of which the Hon. Arthur Stanley and Mr. F. M. Radcliffe were appointed Treasurers) and its Executive Committee, of which Sir William Forwood was appointed Chairman, an office which he continued to hold until 1913. The Liverpool Cathedral Act also provided for the sale of St. Peter's Church and the appropriation of the proceeds to the Liverpool Chapter Endowment Fund, a provision which was rendered possible by the goodwill of the family of the late Right Hon. W. E. Gladstone, the patron of the Rectory of Liverpool. The Act, in addition, empowered the Lord Bishop to perform and exercise all the functions and powers of a Dean in relation to the Cathedral

Church, until such time as a Dean should be appointed. In February, 1903, the payment to the Liverpool Corporation was completed of £10,000 for the site, plus £1,300 for the reversionary interest of several leases, and after payment had been made for the immediate possession of the houses on the site, the total payment amounted to £19,424.

In the meantime, with a view to the selection of an architect, an advertisement had been issued inviting the submission of portfolios of drawings, in response to which 103 portfolios were sent in. These were publicly exhibited and carefully examined by Messrs. G. F. Bodley, R.A. and R. Norman Shaw, R.A., the Advisory Architects, who recommended the Committee to invite the submission of designs appropriate to the site by five of the architects who had sent in portfolios. On these they reported to the Executive Committee and urged the selection of the design of *Mr. Giles Gilbert Scott, grandson of Sir Gilbert Scott, R.A. In view of the fact that Mr. Scott was only 21 years of age, it was agreed that Mr. G. F. Bodley should be appointed Joint Architect in order that his long experience might reassure the public as to the practical conduct of the work, at any rate in its initial stages. The report of the Advisory Architects to the Executive Committee best illustrates the variety of qualities which had to be taken into consideration in determining the final selection :

“What we had to find was not the best or the most beautiful drawings, but the best idea and the finest conception. Many of the Drawings are attractive, but we had to look much further than that—we had to look to the real effect of the Building rising to its final completion, at the dimensions and proportions of the different parts, such as the piers and arches of the great Nave : we had to look at the practical and feasible aspects of the design ; we had to look for a sufficiently original conception : we had to look for a fine and noble proportion combined with an evident knowledge of detail : lastly, we had to look for that power combined with beauty that makes a great and noble building In the set of drawings marked No. 1 (submitted by Mr. G. Gilbert Scott) we find these qualities pre-eminently shown ; we cannot but give it the first place.”

Work on the site was immediately begun, and on the 19th July, 1904, King Edward VII came to Liverpool accompanied by Queen Alexandra, for the laying of the Foundation Stone. In brilliant weather, before a vast and distinguished gathering numbering nearly 8,000, a solemn service was held and His Majesty declared the Stone “well and truly laid.” It is interesting to note that the Foundation Stone was given by the Liverpool Diocesan Branch of the Mothers’ Union.

The Chapter House, which is completely altered from the original design, is the gift of the Freemasons of the Province of West Lancashire, who subscribed £12,260 in memory of the Earl of Lathom, and in July, 1906, the Corner Stone was laid by the Most Worshipful Grand Master, H.R.H. the Duke of Connaught. This ceremony

*Mr. Gilbert Scott was knighted by His Majesty after the Consecration of the Cathedral on July 19th, 1924.

was carried out with full masonic ritual and the presence of all the Masons with regalia, made the scene one of much colour and picturesqueness.

Meanwhile the building of the Lady Chapel was proceeding steadily, as it had been decided that this portion should be completed first. This order of procedure was of benefit in various ways. It enabled the Cathedral Services to be held there pending the completion of the first portion of the main building and it permitted the architect to demonstrate by the beauty of the Chapel (the original design for which he had completely revised) that the Committee might trust him to make even greater alterations in the design for the main building. Moreover the charm of the Lady Chapel did not a little to secure from the public the continued interest in the enterprise, without which the Committee could not have obtained the funds necessary for progress in the greater work of the main building.

The year 1910 is the next landmark in the Cathedral's history. In this year, ten years after Bishop Chavasse had launched the scheme, the consecration took place of the completed Lady Chapel, and services have been held there daily from that time. Building operations continued on the main site, but were affected by the outbreak of war in 1914, and during three of the five years that followed, progress was almost entirely arrested.

Work was resumed with renewed activity after the War, and in 1923 sufficient progress had been made to enable the Committee to fix the Consecration for the following year. The actual date, July 19th, 1924 (the 20th Anniversary of the Laying of the Foundation Stone) was suggested by His Majesty the King, who together with the Queen was present at the ceremony. Careful study had been made of early precedents and the service was remarkable for its dignity and beauty. The Diocesan Clergy, the Deans of the English Cathedrals, some forty-five Bishops and eight Archbishops, representative not only of the Church at home but also in America, Asia and Africa, together with the Armenian Archbishop and the Greek Archimandrite entered the Cathedral in procession. Amongst the huge congregation were the Home Secretary, the Lord Mayors of Liverpool and London, the Local Mayors and Members of Parliament, and representatives of the Free Churches. The following day the Consecration was completed by the celebration of Holy Communion in the Choir, while later, at a service attended by their Majesties, the War Memorial Transept and Cenotaph were dedicated. During the remainder of the Octave twenty-four special services were held at each of which the building was filled to over-flowing. The ceremonies concluded with a solemn Thanksgiving and Te Deum on the afternoon of Sunday, July 27th. On Saturday, November 1st, the records of the Consecration were with due ceremony handed over to the custody of the Chancellor of the Cathedral, and the Saturday nearest to July 19th in each year appointed a solemn Feast Day. On the first anniversary of the Consecration, July, 1925, work was recommenced on the site.

CHAPTER VI.

Finance

IT is related in Chapter V. of this book how the first effort to build a Cathedral for Liverpool on another site, in 1885, failed for lack of support. But when in 1901 the project was revived, circumstances had changed. The Diocese had become accustomed to a Bishop of its own and to diocesan responsibilities. It had advanced, if not completely fulfilled, its programme of Church Building and of Clergy Sustentation. The Cathedral now found support in quarters previously disinclined to assist. Notably, Frederick, Earl of Derby, who had recently served as Lord Mayor of Liverpool, brought to the assistance of the project the hereditary influence of his family in Lancashire, and the weight of his personal character and popularity.

When, therefore, a new site had been provisionally selected, generous contributions were promised by the Earl of Derby, Mr. Sutton Timmis, Mr. Arthur Earle, and other members of the Preliminary Committee. The recently appointed Bishop, Dr. Chavasse, on whose initiation the project had been revived, had already won the confidence of the Diocese. He had the invaluable support of the energy and influence of Sir William Forwood (Chairman of the Executive until 1913) who was assisted by Sir Robert Hampson and Mr. Arthur Earle, as Lay Hon. Secretaries, by the Hon. Sir Arthur Stanley and Sir Frederick Radcliffe, as Hon. Treasurers, and by a strong Executive Committee. A list of promises amounting to £144,016 was obtained before any plans had been decided upon or an architect selected.

It is interesting to observe that the first list of promises included six donors of £10,000 each, one of £5,000, 37 of £1,000 and 26 of £500 each, with a few sums intermediate to these figures. Seventy-seven donations of £500 and upwards accounted for £127,000 of the total £144,016 and the balance of £17,016 was collected from 262 donors. The total number of subscriptions in the list was 339. By October, 1902, the donations amounted to £154,689, and by June, 1903, to £170,940.

In his letter to the Diocese dated 15th July, 1901, which is referred to in Chapter V. Lord Derby, the President of the General Committee, laid stress upon his desire that the Cathedral, which was to belong to all, should be built by all, and that "those who contribute, in however small degree, according to their means, should be able to feel that they can claim a personal interest in the Cathedral work, not inferior to that of contributors who have been able to give much." This desire has always animated the Committee. Though the Cathedral could never have proceeded so far without the extraordinary generosity of the more wealthy inhabitants of the Diocese, that generosity would not have been displayed had not the work of the

Committee commended itself also to the less wealthy, the steady flow of whose offerings has proved a real encouragement in the conduct of the undertaking.

When designs were invited for the Building, the Committee did not set out to build the largest Church in England. True they desired something which should be more than a glorified Parish Church, but they laid down no standard of size, and only stipulated, on the advice of the Bishop, than whom no man was less likely to be given to ostentation, that the Cathedral should comprise some great space in which a large congregation, of possibly 3,000 persons, could on special occasions see and hear a preacher and join in acts of Public Worship. When the designs were accepted it was found that this requirement had necessarily set the scale to the whole building, though it must be frankly said that its size came as something of a surprise to the Committee. None the less it seemed to be within the resources of the Diocese, over a sufficient period of years, and they set to work in faith that they would receive the support required. In this they were confirmed by the Public Meeting at which the plans were adopted.

These expectations, based indeed on the prices of building ruling before the War, have not been falsified. Up to April, 1924, the Committee have received in money, including gifts for special features of the Cathedral, and including the interest earned by moneys in their hands, no less than £912,339 14s. 7d., of which sum (thanks to the careful policy pursued by successive Hon. Treasurers and not least by present occupants of that office) interest has contributed £140,000. Of this total, when the first part of the Cathedral is consecrated approximately £722,318 will have been expended upon the buildings, including the Chapter House and Lady Chapel, and the windows, organ, ornaments and contents. Naturally, in relation to its size this is the most expensive section of the Cathedral to provide, as it contains the costly features of the East End, the Sanctuary, the Choir Stalls, the Memorial Chapel, the great Organ and the Vestries, none of which have to be repeated in future sections.

It was when the Lady Chapel alone had been completed, and the first part of the main building was in progress, that the Great War broke out. Down to August 1st, 1914, the Committee had received from all sources £441,471 and had expended £333,448. Of the sum remaining in hand some £65,878 was earmarked for special gifts such as the great Organ and various windows, and only £42,144 was available for the Building itself. This sum fell little short of the amount then estimated as necessary to complete the first part of the Building. Acting in consultation with the Government, the Committee decided not to close down the work, but to continue to employ as many as possible of the older masons, carvers, and labourers, who would otherwise have been out of work. Rather more than the average annual amount was expended in 1914 and 1915; in 1916 and 1917 only a little less than the average, and only in 1918 and 1919

did the total expenditure sink to £8,788 and £10,392 respectively, thanks to the policy of "control" then in force.

Throughout the dreadful time when our enemies were doing irreparable damage to many glorious Buildings in Europe, the work of construction in Liverpool never completely ceased, though in 1918 it had been reduced to the minimum needed to preserve from damage by the weather what had already been built.

When in 1920 the Committee was about to contemplate the full resumption of work, they found a changed world, so far as building costs were concerned. Prices not only of Builders' work and materials, but of windows, of woodwork, of the great Organ, had approximately doubled. They had to set to work upon a partly finished Chancel under totally different conditions. The generosity of donors, stimulated in no small degree by the beauty of the Lady Chapel and the use made of it, came to their rescue. In all but a few cases, those who had given for special objects, money which would have been sufficient to pay for them before the War, added to their gifts an amount equivalent to the rise in cost. The magic of accumulated interest on the original gifts had also played its part. So far as the general building fund is concerned the Committee largely owe their relief from acute anxiety to a number of generous legacies, chief amongst which is the share bequeathed to them in the Residuary Estate of the late Mr. J. H. Welsford, a splendid benefaction duly handed over by his Executors, Major Haddock and Sir Arnold Rushton (Lord Mayor of Liverpool at the time of the Consecration).

The Contract for the building had been let, not at a lump sum, but on a schedule of prices with the right on either side to call for a revision at recurrent periods. No Contractors would have bound themselves to a fixed price for a work likely to extend over so many years. The arrangement has worked well, and in Messrs. Morrison the Committee found good Contractors, successive members of whose firm have devoted to the work individual care and attention. Under the supervision of the excellent Clerk of Works, Mr. A. Green (who in a literal sense gave his life to the work), the Committee were assured of careful superintendence, and since his death, he has had a capable successor in Mr. O. Pittaway. The conscientious and thorough supervision of the able Quantity Surveyors, Messrs. Northcroft & Nicholson, has been of incalculable advantage to the Committee, especially in adjusting the difficult questions which the War imposed upon them.

The work which remained to be completed after the outbreak of the War had cost more than double the price anticipated. The next part of the building to be erected—the Great Central Space with the Western Transepts—will cost approximately £300,000 in addition to the funds remaining after the present portion has been paid for*, instead of the very much smaller sum which would have sufficed before the War. The Committee nevertheless feel it essential to proceed without delay, since without the Great Central Space and

*NOTE.—Neither the Great Tower above the Central Space nor the Nave is included in these figures.

Western Transepts, it will be impossible to accommodate sufficiently large congregations, or to appreciate the architectural beauty of the building already erected. They appeal for the necessary funds.

It is sometimes suggested that the time has passed for building great Churches—that it was all very well when labour and materials were cheap, as in the 13th and 14th centuries, but that the present prices are prohibitive. The answer is that in relation to the prices of other commodities, the real expense to the community of building a Cathedral is certainly not greater to-day than in the Middle Ages, and is probably less. By the Statute of Labourers, at the end of the 14th Century, the wages of a Master Mason were fixed at 4d. a day, and of ordinary Masons at 3d. a day, and of a Labourer at 1½d. a day. But then wages were in proportion to the prices of the commodities on which these craftsmen lived. They served to keep them in comfort according to the standard of the times, and must be considered in relation to the means of all other classes in the Country. There were few mechanical appliances to cheapen the cost of erection. Quarrying and transport were both relatively expensive. The apparently low costs in those centuries in terms of money only means that prices were then expressed in pence, where they are now expressed in pounds, and the relative value of commodities is much the same.

Even if the completion of the Liverpool Cathedral should involve the raising of another £1,000,000, that sum is only equal in the altered terms of money, to the 40,000 marks (equivalent to £26,666 13s. 4d. of the money of those days) which it cost to erect the Cathedral of Salisbury in the years 1220-1266. And if the completed Liverpool Cathedral should prove to have cost £2,000,000, that amount, when compared with the accumulated wealth of the country and with the scale of expenditure obtaining in civic, commercial and domestic buildings in such a Diocese as Liverpool, is relatively much less of a strain on the community than the expenditure on the building of Salisbury in the circumstances of those days. It is not to be supposed that the sense of gratitude and public spirit has fallen in England as wealth has increased.

Nothing that is here said is intended to minimise the splendid generosity of those who have contributed and will contribute to the completion of the noble work. The donors have been distinguished by a singular modesty. There has been no public display or trumpeting of gifts. The Committee has, on the contrary, most frequently been requested to publish no announcement of them. None the less the names and gifts of the donors (of whom a list is given in Appendix III.) will be recorded in the Cathedral as long as it shall last, to bear witness to their Faith and generosity, and to set an example to those who come after. The Building was commenced in such a spirit of faith, and despite the difficulties of changed and troublous times, in that spirit it will yet be completed.

CHAPTER VII.

Detailed Description of the Embroidery and Plate.

THE frontals, the gift of women of the diocese, have all been carried out by the Liverpool Cathedral Embroidery Association, which was originally founded by Miss Stolterfoht and to which she has devoted a great part of her time and to whom the successful execution of the work is in no small measure due. The Association not only worked and presented to the Cathedral the frontals, but also the "fair linen," surplices, burses, sanctuary hangings, and leather alms bags.

The late Lady Derby was greatly interested in the work of the Association and was the President until her death, being succeeded by the present Lady Derby. The late Mr. G. F. Bodley, R.A., was responsible generally for the design of the frontals for the Lady Chapel, and those for the Choir were designed by his partner, Mr. Cecil G. Hare. All the frontals were mounted by Messrs. Watts & Co., of Baker Street, who also supplied the whole of the materials for the work.

The frontals generally are based on the work of the 15th and 16th century, which is usually considered to be the period at which embroidery reached its highest level both in design and craftsmanship. The Holy Tables in the Choir and Lady Chapel are both of an unusual length (viz., 15 feet and 13 feet), and this size rendered the task of designing the frontals one of no small difficulty.

The Choir Frontals

THE FESTAL FRONTAL (*Plate 26*)

This design is very elaborate and full of detail, the design being intended to represent the subject of ALL SOULS, which proved a somewhat difficult task. As the frontal is 15 feet long and 3 feet 4 inches in height, the space available is very small for figure treatment. It is divided up into three panels, the centre being very much larger than the side ones. In the centre is a figure of Our Lord in the act of blessing. The figure is standing on the roots of a tree which branches right and left and bears three-quarter figures (12 in number) coming out of floriated leaves, forming pomegranates. Each figure is entirely worked in silks including the faces and hands, which are most carefully carried out. The leafage and stem are worked in various shades of gold thread, mounted on panels

of rich white damask. This treatment of the Saints runs through the three panels. Orphreys, rather broad, divide the panels, and are of rich green Italian velvet, with three circles of silver aluminium containing adoring angels censing in various attitudes. The super Frontal is worked entirely of Italian leafage design entwining a stem with alternating silver and gold leaves. Over each orphrey is a golden crown with jewels. The Centre Figure is richly jewelled.

GREEN FRONTAL.

This design is treated in the 15th century Italian manner. The centre is formed of one large panel of acanthus leaves and flowers coming out of entwining stem work in silver and gold in a specially woven Italian velvet of jasper green colour which has a very pleasing effect. The centre has an unusual shaped shield of blue damask—with the sacred monogram worked in gold and silver—and the two side panels are treated in a similar manner. The three panels are divided again with broad orphreys of blue damask and broad laces and fringes of the same colour.

RED FRONTAL (*Plate 15*).

This design is rather of a bold character consisting of one large panel with broad orphreys at either end. The panel contains three large floriated wreaths on appliqué yellow satin and gold, divided by well designed sprigs. In the centre wreath is embroidered the *Agnus Dei* and the side wreaths contain the figures of two of the Elders from the Revelation. The background of the panel is red jasper velvet and damask forms the background of the wreaths. The orphreys are embroidered with lilies and roses and finished off by latticed bands with double laces each side of them. The super frontal has the Song of the Elders embroidered in solid gold with stops of roses and *fleurs-de-lys*.

PURPLE FRONTAL.

The general design is similar to the Red Frontal. The centre panel background is of dark blue Gothic damask containing three wreaths of columbines encircling sacred monograms embroidered in shaded floss outlined with gold. Between the wreaths are four short stoles of light purple Gothic damask on which are shields of oyster satin bearing Instruments of the Passion worked in floss and gold. Four scrolls are arranged below the Stoles and are of oyster coloured satin edged with cord, the lettering on them being worked in floss. The super frontal is of dark blue Gothic damask alternating with bands of purple and contains an embroidered text in silver outlined in gold. The fringes are of blue and silver.

PASSIONTIDE FRONTAL.

This is plain and without embroidery. There is also a white and yellow frontal for lesser festivals.

C.G.H.

Lady Chapel Frontals

THE WHITE FRONTAL.

This is for use on Festivals and Special Saints' Days, and is usually known as the Festal Frontal. In design it is rather formal, consisting of five large embroidered panels divided by narrow plain Orphreys. The background of the large panels is a diapered silk damask, upon which are embroidered sprig-like patterns of the Lily and Rose, emblem of the Blessed Virgin Mary. The patterns are arranged to alternate and spring from well-shaped vases worked at the base of the panels. The orphreys are of plain blue Genoese velvet framed by rich green and gold laces, with fringes of the same colour. The super frontal consists of a formal design of grapes and vine leaves, divided by small panels embroidered in each case with the letter M.

GREEN FRONTAL.

This Frontal is somewhat of a more ornate design and has only three panels divided by four orphreys. The large panels in this design have a shaped shield as a central motive surrounded by scrolls forming a circular outline, the corners being filled in with *fleurs-de-lys* worked in gold. The shield of centre panel contains a large raised letter "C" for Christ, the shields on the two outer panels having the sacred monograms "I.H.C." and "X.P.C."

The background of the panels is green cut velvet, the shields are of blue damask and the monograms worked in gold. The scrolls are made of appliqué parchment coloured satin with the words worked in soft black floss, the whole being outlined with gold. The scrolls surrounding the centre shield bear the words *Sursum Corda*, the scrolls on the left-hand side *Ecce Agnus Dei*, *Alleluia*, and those on the right *Habemus ad Dominum*, *Alleluia*. The four orphreys are of blue damask with a conventional design of the Thistle worked in various shades of gold thread and paned up with gold laces and fringes. The super frontal is paned up in three panels, as is the main frontal, the centre is a rich crown worked all in gold—with a floriated design on either side. Over the orphreys are circles containing the letter "J" with surrounding rays.

THE RED FRONTAL.

The Red Frontal, like the "Festal," is divided into five panels but is rather richer in treatment, the design being based chiefly on the Tudor rose. The large panels have a circle as their centre containing the sacred monogram and the letter "C" alternately. The circles are surrounded by entwining roses and leaves under which run scrolls bearing the words *Agno Benedictio Honor Gloria Potestas*, below which is a narrow band containing small stars with

surrounding rays. The orphreys are divided into three square panels containing larger roses and rays embroidered on red velvet.

The super frontal is of a somewhat plain character—of red velvet—with small panels over the orphreys of a conventional interlacing design in gold.

LENTEN FRONTAL.

This Frontal is made entirely of blue-stamped damask—with a large panel in the centre—bearing two richly embroidered and appliqué angels kneeling in adoration holding a scroll with the words *Ecce Venio Ut Faciam Voluntatem Tuam* worked thereon. Their predominating colour is toned white, the robes and outstretched wings being worked in soft silks. At either end of the frontal are two standing angels—holding short scrolls—the wording being *Jesus-Christus*. The whole of the frontal is paned up with narrow orphreys of a soft red velvet with laces and fringes to match.

THE PASSIONTIDE FRONTAL.

This is of a somewhat uncommon design of a distinct Italian feeling. The whole Frontal is divided into five equal panels—of blue damask with orphreys of a deep coloured purple. In the panels are simple shields of oyster-coloured satin—bearing the sacred symbols of the Passion—worked in blue floss outlined with gold. The super frontal is paned up in a similar manner having five scrolls of the same coloured satin—bearing the words *Miserere*. The frontal has been outlined with black and white wool laces and fringes, to harmonise with the quiet colouring of the whole design.

Ornaments of the Holy Table in the Choir and Processional Cross (Plate 18)

The ornaments of the Holy Table, consisting of Cross, Candlesticks and Vases are of silver partially gilt. The Cross is 6 ft. 5 ins. in total height, and the silver work (entirely hand-wrought with the exception of a few details which are cast) is partially on a foundation of wood, as was the case in many ancient examples of Crosses. The base member, 16 ins. across widest points, is, on plan, an irregular hexagon, supported by six lions' claws. The base supports a hexagonal member of vase-shaped form three of the front facets of which have shields containing the Sacred Monogram and Emblems, the shields being crowned. Above the vase-shaped member is one of six panelled facets filled with foliated ornaments, which by means of graduated and receding mouldings, terminates in a short member, which is elliptical on plan. Above this point the Cross "proper" commences. This feature is 3 ft. 8 ins. in length, the lower portion being embellished with ornament on the face, and crocketed on either side. At the junction of the upper and lower portions is placed

a quatrefoil with an edging of pierced tracery and having a large rock crystal in the centre. The upper portion is also crocketed, but with simpler crockets, the face being without ornament. The extremities of the arms terminate in trefoil-shaped members, each of which, like the quatrefoil mentioned, is enriched with a large rock crystal.

The two Candlesticks, 2 ft. 7 ins. in total height, are also entirely hand wrought on a foundation of wood, the base member being similar in form to that of the Cross, but 11 ins. across the widest points. Above the base is a six sided shaft or column, with ribs on each angle, the facets being embellished with conventionalized roses. Midway between the base and cap mouldings of the shaft or column is a crowned shield containing the Sacred Monogram, the shield being surrounded by pierced ornament. The cap is decorated with a pierced cresting. The two Vases for flowers, each 1 ft. 5 ins. in height, are also hexagonal on plan, embellished with a "powdering" of conventionalized roses on the lower portion and ornamented panels round the top. The two handles are decorated with conventionalized foliage.

The Processional Cross is of hand wrought silver, 2 ft. 3 ins. in height, apart from the shaft. The total width is 1 ft. 8 ins. The Cross itself is 14 ins. long and 8 ins. in width. This portion is composed of a frame about 1 in. in depth, the front and back faces within this frame being filled with elaborate pierced reticulated tracery work, which allows light to penetrate. The extremities of three arms of the Cross are embellished with roses and rose stems upon both faces—producing an effect similar to that given by the reticulated tracery of the Cross. The socket has on either side elaborate open tracery work supporting the Cross. Crockets, in the form of roses, are also introduced. In the centre of the Cross is a crowned shield in enamel containing the "Christos" monogram X.P.

Ornaments of the Holy Table in the N.E. Transept.

The bronze Cross is 3 ft. 3½ ins. in height. The base, of twelve facets supported on six feet, in tapering upwards develops into the form of a slightly flattened hexagon on plan, and this outline, reduced as required, is maintained in the whole of the upper portion, including the Cross itself. Above the base is a turret-like shaft, having a recessed panel on each of its six sides, the panels being separated by buttresses at each angle of the shaft. This shaft terminates in a moulding surmounted by a small cresting. Above this is a smaller shaft, and half-way up which is a "knop" having six "eyes" with pierced tracery in each. On this smaller shaft is supported the Cross itself, the three upper arms of which terminate in moulded and enriched bosses. The arms of the Cross have red enamel panels on the face. The two candlesticks, each 1 ft. 8 in. in height have bases similar to that of the Cross, and have turret-like shafts with "knops." The tops of the candlesticks are battlemented, and are arranged to take tall tapering wax candles. The mercurial gilding,

with which the bronze of these fittings is treated, is the same as was invariably used in medieval work; the modern "electro" gilding being far less enduring and not so rich in effect. G.G.S.

The Communion Plate

The principal Service of Communion Plate was presented to the Diocese soon after the creation of the bishopric, when the project of building a cathedral had not taken a definite shape. It does not therefore strictly harmonise with its surroundings, a fact which though unavoidable is nevertheless a matter for regret as no cathedral, not excepting St. Paul's, bears so strongly in all its details the impress of a single mind as does Liverpool.

The service, which is of silver gilt ornamented with carbuncles *lapis lazuli* and amethysts, consists of 15 pieces, namely, 2 Flagons, 4 Chalices, 4 Patens, 4 Offertory Plates and an Alms Dish, and is the work of Messrs. Elkington. The general design is Gothic of a somewhat formal character, the ornamentation being repoussé. The Flagons are 14 inches high, the principal decorative motives being the Emblems of the Passion and the Vine. The ornamentation of the Chalices is confined to the octagonal stem and base, the bowls being quite plain. Two of the Patens are circular and two hexagonal, but the general treatment is identical. Surrounded by a border of wheat-ears is a cross dividing the Paten into four panels in each of which is the head of one of the Evangelists or major Prophets. In the centre of the cross is the sacred monogram. The Offertory Plates are also of two shapes. The circular ones bear the "Agnus Dei" surrounded by figures of the Twelve Apostles and the hexagonal the Dove surrounded by the Twelve minor Prophets. The Alms Dish, 24 inches in diameter, has as its main feature a Maltese Cross at the centre of which on a circular shield are the arms of the Diocese in enamel. Surrounding this shield are eight panels in low relief depicting the Annunciation, Nativity, Baptism, Temptation, Agony, Crucifixion, Resurrection, and Ascension. The Dish bears the inscription: "DIOCESIS LIVERPOOLIENSIS CONDITA AD M.D.C.C.C. LXXX," and a text from Hebrews also in Latin.

Since the Cathedral was consecrated it has been enriched by the presentation of three important gifts of plate.

Of these the most interesting is a Fourteenth century silver gilt chalice with enamel plaques on the base. Unfortunately nothing is known of its history, but it appears from its workmanship to be French. It was found amongst the effects of the late Edward Rae and was presented to the Cathedral by his family. There is no record, however, where the late owner acquired it.

A second chalice, also in silver gilt, with a paten, is from the design of the architect and was executed by Mr. Bainbridge Reynolds, who has also executed a silver alms dish from the architect's design, as the large silver gilt dish was found to be too massive for everyday use. V.E.C.

CHAPTER VIII.

Detailed Description of the Stained Glass and Sculpture

N.B.—In the following pages the number set against each window corresponds to that given in the plan at the end of the handbook.

The Choir Windows

THE scheme of subjects treated in the stained glass of the windows in the Choir of the Cathedral represents the Glory of Christ in Heaven and the Manifestation of the Power of Christ on Earth ; the former being portrayed in the Great East Window, which has for its subject the *Te Deum*, and the latter in the four windows North and South of the Choir.

The Great East Window (No. 14)

N.B.—The numbers against the names refer to the key, page 116 opposite Plate 1).

In the large circle at the top of the window is a seated figure of Christ in Majesty. He holds the orb in His left hand, and is surrounded by cherubim. The remainder of the tracery shows angels and cherubim praising and adoring Him.

At the top of each of the four lights is an Archangel, their names being, from left to right : (1) St. Raphael holding a fish ; (16) St. Michael holding a banner and a pair of scales ; (32) St. Gabriel holding a lily ; (49) St. Uriel holding a sun. These Archangels are surrounded by an angel choir with harps and other musical instruments.

Below them come representatives of the four sections named in the *Te Deum* as The Glorious Company of the Apostles, The Goodly Fellowship of the Prophets, the Noble Army of Martyrs, and The Holy Church throughout all the World.

Taking the lights in order, beginning at the left and proceeding from the top downwards, the following are the names of the figures represented :—

FIRST LIGHT. THE APOSTLES.

- (2) ST. PETER, holding a scroll on which are the crossed keys.
- (3) ST. JAMES, holding a book.
- (4) ST. JOHN, holding a scroll bearing a chalice out of which rises a dragon.
- (5) ST. PHILIP.
- (6) ST. ANDREW, holding a scroll bearing a St. Andrew's Cross.
- (7) ST. BARTHOLOMEW.
- (8) ST. THOMAS.
- (9) ST. SIMON.
- (10) ST. JAMES.
- (11) ST. JUDE.
- (12) ST. MATTHEW.
- (13) ST. MATTHIAS.
- (14) ST. PAUL, holding a sword.
- (15) ST. BARNABAS.

SECOND LIGHT. THE PROPHETS.

- (17) ISAIAH, holding a scroll.
- (18) ELIJAH, with a background of flames symbolising the chariot of fire.
- (19) ST. JOHN THE BAPTIST, holding a shell.
- (20) ST. ATHANASIUS, Primate of Egypt, was born at Alexandria in 296 A.D. Leader of the orthodox party in Christian doctrinal controversy, he was the determined and able opponent of Arius. Traditionally connected with the well-known Confession of Faith in the Book of Common Prayer. He died in A.D. 373. He is shewn holding a crozier and a book.
- (21) ST. AUGUSTINE, the greatest of the Latin Fathers and author of the "Confessions," and "De Civitate Dei," was born A.D. 354. He was baptised in his 33rd year, in Milan, but the greater part of his life was spent in Africa, first at Carthage, and after his conversion, at Hippo, of which place he was appointed Bishop A.D. 391. He died during the siege of Hippo by the Vandals A.D. 430. The scroll he is depicted holding bears his emblem—a flaming heart. According to tradition the Te Deum was first sung by St. Ambrose and St. Augustine at the latter's baptism.
- (22) ST. COLUMBA was born in Donegal A.D. 521. With a band of companions he crossed to Iona A.D. 563, and there founded a monastery. From this centre he proceeded to evangelise Scotland, his greatest personal achievement being the conversion of the Picts. He died A.D. 597.
- (23) ST. BERNARD.—One of the most influential theologians of the Middle Ages. Born in 1091, he became the first Abbot of Clairvaux, and founded more than 70 religious houses. A prolific writer, a gifted spiritual teacher, and an earnest and persuasive preacher, it was his glowing eloquence in 1146 that kindled the enthusiasm of France for the Second Crusade. He died in 1153. As befits the founder of so many religious houses, he is shewn with the model of one in his hands.
- (24) ST. FRANCIS OF ASSISI.—Born in Assisi, a town of Central Italy, he founded there, in 1209, the religious order which bears his name. In the following century, during the plague of the Black Death, no fewer than 124,000 Franciscans fell victims to their self-sacrificing care of the sick and their spiritual ministrations to the dying. He died in 1226.
- (25) JOHN WYCLIFFE, scholar and reformer, was born at Hipswell, in Yorkshire, about 1325, becoming Master of Balliol College, Oxford, and afterwards (1374) Rector of Lutterworth. A recognised opponent of papal claims, he was for many years subject to attack and persecution. He organised a body of itinerant preachers, and completed the first English Version of the Bible; dying of paralysis, after incessant literary activity, in 1384.
- (26) GIROLAMO (JEROME) SAVONAROLA, a great moral and religious reformer and fearless and eloquent preacher, was born at Ferrara in 1452. He denounced the vices of the age, and at Florence, as Vicar-general of the Dominicans, became the spiritual guide of the Republic, a great religious revival soon following. Cited in 1495 to answer a charge of heresy, he was forbidden to preach, excommunicated, and eventually declared guilty and executed by the secular power in 1498.

(27) THOMAS CRANMER, born in 1489, and consecrated Archbishop of Canterbury in 1533, became one of the outstanding figures of national and ecclesiastical history. He supervised the translation of the Bible into English, and the revision of the Book of Common Prayer. Arraigned for treason and condemned, he was subsequently tried as a heretic. Retracting his recantation, he died at the stake at Oxford in 1556.

(28) BROOKE FOSS WESTCOTT, a great New Testament scholar and voluminous writer of valuable commentaries and sermons, was born in 1825; and after a brilliant career at Cambridge, and numerous honours and distinctions, succeeded his friend, Lightfoot, as Bishop of Durham, in 1890, remaining there until his death in 1901.

(29) JOSEPH BUTLER, one of the most eminent of English divines, was born at Wantage in 1692. He published three remarkable sermons in 1726, and his great work (which he is shewn holding) the *Analogy of Religion*, in 1736. Consecrated Bishop of Bristol in 1738, and translated to the see of Durham in 1750, he died in 1752, and was buried in Bristol Cathedral.

(30) JOHN WESLEY, the founder of Methodism, was born at Epworth, in 1703, proceeded to Christ Church, Oxford, in 1720, and took Holy Orders in 1725. After his mission for the S.P.G. to Georgia, and his return in 1738, he became an itinerant preacher, vast congregations being influenced by his burning eloquence. During 50 years of this work he travelled 250,000 miles, and preached 40,000 sermons. He died, aged 87, in 1791, praying for a blessing on Church and King; and having uttered, 15 months earlier, these memorable words: "I declare once more that I live and die a member of the Church of England, and that none who regard my judgment or advice will ever separate from it."

(31) JOHN KEBLE, born in 1792, after winning many University distinctions at Oxford, was ordained in 1815. In 1827 he published *The Christian Year*, and later on took an active part in the issue of *Tracts for the Times*. He died in 1866. His life-interest was always centred in Oxford, and a permanent memorial to him remains in Keble College.

THIRD LIGHT. THE MARTYRS.

(33) ST. STEPHEN, holding stones, the symbols of his martyrdom.

(34) ZECHARIAH.

(35) THE HOLY INNOCENTS, with roses and lilies in the background.

(36) ST. POLYCARP, Bishop of Smyrna in the earlier half of the 2nd century, was born about 69 A.D. He was a disciple of the Apostle St. John. Betrayed, and refusing to renounce his faith, he suffered martyrdom by fire, by order of the Roman Proconsul, at Smyrna in 155 A.D.

(37) ST. IGNATIUS, also a disciple of the Apostle St. John, was a contemporary of Polycarp and Papias. His reputation is great, and is revealed chiefly by his letters, known as the Ignatian Epistles. Created Bishop of Antioch about A.D. 69, he was in his old age brought before the Emperor Trajan, and condemned to be thrown to the lions at Rome, where he suffered probably in the year 107.

(38) ST. CYPRIAN, one of the most illustrious Fathers of the Church, was born about 200 A.D. of heathen parents, and converted to Christianity about 245. Consecrated Bishop of Carthage in 248, he retired during the Decian persecution, but still tended his people, returning in 251. He wrote numerous epistles and treatises. He suffered courageously under Valerian in 258.

(39) ST. ALBAN, born at Verulam in the 3rd century, was Britain's first martyr. Converted by the zeal of a priest to whom he gave shelter during the persecution of Diocletian, he refused to sacrifice, and was beheaded near the spot where now stands St. Alban's Cathedral, about A.D. 304.

(40) ST. LAWRENCE, born at Huesca in Spain, became a deacon in the time of Sixtus I. Summoned before the Praetor in the persecution of Valerian, he refused to sacrifice, and was condemned to be burnt on a gridiron, in the year 258. The Escorial dedicated to St. Lawrence is built in the form of a gridiron.

(41) **SR. OSWALD**, Christian King of Northumbria, was born about the year 604. In 635 the victory of Heavenfield secured him the throne, and by the help of St. Aidan, who settled on Holy Island, he established Christianity in the kingdom. He was killed in the Battle of Maserfield in 642. The Cross of tree trunks which

he is depicted as holding was erected by him before the battle of Heavenfield. (42) **SR. BONIFACE**, "the Apostle of Germany," was born at Crediton in Devonshire about 680, and became a priest at the age of 30. In 718 he went to Rome, and was authorised by Gregory II. to preach the gospel to all the tribes of Germany. Consecrated Bishop in 723, he worked among the Frisians, and was killed on his last missionary journey by a band of armed heathens in 755. Symbolical of his death is the book pierced by a sword which in the window he is shewn holding.

(43) **JOHN COLERIDGE PATTESON** was born in 1827. After taking Holy Orders, his thoughts turned to missionary work, and he sailed in 1855 with Bishop Selwyn of New Zealand. Consecrated in 1861 Bishop of Melanesia, he was greatly beloved by the islanders, whom he strove to protect against the white slavers of the Pacific. In mistaken revenge for these injuries, it is believed, he was martyred by the natives of Nukapu on the 20th September, 1871.

(44) **JAMES HANNINGTON**, first Bishop of Eastern Equatorial Africa, was born in 1847, and ordained in 1873. In 1882 he went out to reinforce the C.M.S. missionaries in Uganda, being consecrated Bishop in 1884. Attempting to reach the mission station, he was slain by order of Mwanga, king of Uganda, on the 29th October, 1885.

(45) **A NATIVE OF MADAGASCA.**

(46) **AN AFRICAN NEGRO.**

(47) **A NATIVE OF CHINA.**

(48) **A MELANESIAN.**

FOURTH LIGHT. THE HOLY CHURCH.

(50) **A CHRISTIAN KING: ALFRED**, King of the West Saxons, was born at Wantage in 849, and succeeded to the crown in 871. He offered a determined and eventually successful resistance to the invading Danes. He was a wise legislator, a beneficent ruler, and Christian king; and his writings also afford clear evidence of his devotion to the great object of helping and uplifting his people. He died in 901, leaving his country in comparative peace and prosperity, the fruit of his wise and energetic government.

(51) **A CHRISTIAN POET: DANTE ALIGHIERI** was born at Florence in 1265. He took part in both the military and political life and conflicts of his time; but his great genius revealed itself in such poetical works as his *Vita Nuova* and *Divina Commedia*. Of the latter it has been said that it made the Italian language; and that no book in the world, except the Bible, has given rise to so large a literature. Sentenced to banishment in 1302, he went forth into an exile of 20 years, and died, broken in health and spirit, in 1321. In the window the background of firs and rocks recalls the opening scene of the *Divine Comedy*.

(52) **A CHRISTIAN PAINTER: FRA ANGELICO**, the great ecclesiastical painter, was born at Vicchio in 1387, and joined the Dominicans at Fiesole in 1407. He is celebrated both for his frescoes and for his easel pictures, his aim being always to arouse devotional feeling through the contemplation of unearthly loveliness. He died in 1455.

(53) **A CHRISTIAN STATESMAN: STEPHEN LANGTON**, Archbishop of Canterbury, was born about 1150, and educated at the University of Paris. Consecrated Archbishop in 1207, his appointment was resisted by King John. In the conflict between the king and the barons, Langton was a warm partisan of the latter, and his name is first of the subscribing witnesses of Magna Charta. Suspended in 1215, he was reinstated in 1218 after Henry III's succession. He died in 1228.

(54) A CHRISTIAN ARCHITECT: WILLIAM OF WYKEHAM, born in 1324, was appointed Surveyor of Windsoor and other royal castles, and Keeper of the Privy Seal. Subsequently Bishop of Winchester and Chancellor of England, he founded New College, Oxford, 1380-1386, and endowed and built Winchester College, 1387-1393. He transformed the nave of Winchester Cathedral (1394-1402), and in 1404, the year of his death, finished the magnificent chantry in which he was buried.

(55) A CHRISTIAN EXPLORER: CHRISTOPHER COLUMBUS, discoverer of the New World, was born in Italy about 1436. Having obtained, after many reverses, the patronage of Ferdinand and Isabella, the king and queen of Spain, he embarked on the first of his four voyages in the *Santa Maria* in 1492; and his third in 1498 resulted in the discovery of the South American mainland. He was a man of ardent impulses and deeply religious character. He died at Valladolid in 1506. He is shewn holding a model of the "*Santa Maria*."

(56) A CHRISTIAN SCHOLAR: JOHN COLET was born in London about 1467, and became Dean of St. Paul's in 1505. His ideals were of the spirit of the Renaissance, and stood for freedom from the trammels of ecclesiasticism. His foundation and generous endowment of St. Paul's School, and the character he gave to that institution, entitle him to an eminent place among educational reformers. He died in 1519.

(57) A CHRISTIAN LAWYER: SIR MATTHEW HALE, Lord Chief Justice of England, was born at Alderley in 1609. Called to the Bar in 1637, he was made a judge under Cromwell in 1653, and knighted in 1660. As a man, he was deeply religious, and a friend of Richard Baxter. As a judge, he was acute, learned, and sensible, and set his face sternly against the prevalent vice of bribery. He died in 1676. He is depicted holding a Deed.

(58) A CHRISTIAN SAILOR: SIR FRANCIS DRAKE, greatest of Elizabethan seamen, was born about 1540. He made repeated naval expeditions and exploring voyages from 1567 onwards, and took a leading part in the defeat of the Spanish Armada in 1588. His last expedition to the West Indies was begun in 1595, and in the course of it he died off Portobello in 1596.

(59) A CHRISTIAN MUSICIAN: JOHANN SEBASTIAN BACH, one of the supremely great musicians of the world, was born in 1685. His Court appointment at Weimar did much to perfect his style as composer for the organ; and as Cantor of the Thomasschule at Leipsic he wrote most of his greatest works, including the Passion music. An affection of the eyes resulted in blindness and loss of health, and his death took place in 1750.

(60) A CHRISTIAN PHILANTHROPIST: WILLIAM WILBERFORCE was born at Hull in 1759. Educated at Cambridge, he became a member of Parliament, and entered on his 19 years' struggle for the abolition of the slave trade, the measure for abolition receiving the royal assent in 1807. His life was leavened with a spirit of earnest piety and devotion, and his interest in philanthropic schemes was widespread. He died in 1833.

(61) A CHRISTIAN MERCHANT: BRYAN BLUNDELL was born in 1674. One of Liverpool's prominent citizens and successful merchants, his upright life, conscientious character, and philanthropic liberality won universal respect and esteem. He will be best remembered as the founder of the Bluecoat Hospital, which was begun as a small school in 1708, and completed in 1718. Mayor of Liverpool in 1722 and 1728, he died in 1756, and is commemorated by a monument in St. Nicholas' Church.

(62) A CHRISTIAN SOLDIER: FREDERICK SLEIGH ROBERTS, V.C., British Field-Marshal, known as Lord Roberts of Candahar, was born at Cawnpore in 1832. His career began in 1857 with the Indian Mutiny. On his retirement from the position of Commander-in-chief in 1904, his long and eminent services were specially recognized in an Army Order issued by the King. He never ceased to urge upon the country the need of preparedness for war, and died, not long after the commencement of the great European conflict, in 1914, after exposure to the rigours of a hard winter when visiting our troops in the trenches in France.

(63) A CHRISTIAN MAN OF SCIENCE: SIR ISAAC NEWTON, the great natural philosopher, was born in 1642, the year of Galileo's death. His many scientific achievements in the realms of mathematics and optics were outshone by his greatest triumph in the discovery of the law of universal gravitation. He was the first to devise and construct the reflecting telescope. He died in 1727, leaving behind him, in addition to his many published scientific works, a manuscript treatise on Prophecy and a History of the Creation. He is depicted holding a reflecting telescope.

(64) A CHRISTIAN DOCTOR OF MEDICINE: THOMAS LINACRE, physician and scholar, was born at Canterbury about 1460, and graduated in medicine at Padua. About 1501 Henry VII made him tutor to Prince Arthur and King's Physician. He was one of the earliest champions in England of the New Learning; and the founder of the Royal College of Physicians. He also established and endowed readerships in Medicine at Oxford and Cambridge. He took Holy Orders late in life, and held several benefices, including that of Wigan, of which parish he was rector in 1520. His death took place in 1524.

At the base of the side lights of the window are, in the left light, the Ismay coat of arms, and in the right light a ship in allusion to the White Star Line.

The window is in memory of the late Thomas Henry Ismay, the founder of the White Star Line. The dimensions of the stone-work of the window are: height, 76 feet; width, 44 feet. The area covered by the stained glass is 68 feet by 36½ feet; and the size of each of the four lights is 46 feet by 7 feet 3 inches. The sill is 46 feet above the floor level.

The Four Side Windows

The scheme carried throughout these windows portrays the history of the life and ministry of Our Lord on earth, and the manifestation of His Power as shown in the Gospels of the four Evangelists.

For the sake of clearness, the scheme is shown under three headings:—

A. The four big circles above each group of two lights show in each, one of the Evangelists; and behind him, in white and stain, scenes peculiar to that Gospel only. The triangular piece of tracery below the circle gives the emblem of the Evangelist above.

B. The pieces of tracery on either side of the circle and the main subject panels of the two lights show the outstanding episodes in the life and ministry of Our Lord.

C. The large figures standing on pedestals above the big subjects are types of Christ, and prophets of the Coming and of the Work of the Messiah; while the little figures and groups of figures in the shafting are episodes leading to the coming of Christ, types, followers, and episodes in the Saviour's life.

THE SAPPHIRE WINDOW. (No. 6.)

A. Evangelist: St. Matthew. The subjects shown behind him, peculiar to his Gospel, are: the Massacre of the Holy Innocents (Chap. ii, 16-18); the Parable of the Ten Virgins (Chap. xxv, 1-13); and the Dead rising from their Graves at the Crucifixion (Chap. xxvii, 52). The symbol of St. Matthew is the Angel.

B. On either side of the circle is shown the Annunciation. The left-hand main subject is the Nativity, showing the visit of the Shepherds after their vision of angels, which is seen in the background. The right-hand subject is that of the Epiphany, the Wise Men bringing their gifts as described in Chap. ii, 1-12. In the background of the subject is shown the flight into Egypt mentioned in verses 13-15. Below are angels holding texts bearing on the subject; below the Nativity are the words, "God with us," and below the Epiphany the words, "Thy light is come."

C. The big figures above the subjects, looking from left to right, are :—

King David (a type).—Reference, St. Matthew xxii, 41-42.

Isaiah (a prophet).—Reference, Isaiah ix, 6.

Abraham (a type).—Reference, Genesis xxii, 18.

Micah (a prophet).—Reference, Micah v, 2.

All the references bear on the birth of the Saviour.

The little figures and groups in the shafting are :—

Left Hand Light.

Right Hand Light.

Left.	Right.	Left.	Right.
Angel holding a scroll.	Angel with Pen and Book.	Angel with Staff and Wallet.	Angel with Star.
The death of Abel.	The Expulsion from Eden.	Simeon with the Child Jesus.	Jesus in the Carpenter's Shop.
Samuel as a boy.	St. Timothy as a boy.	Isaac.	Jacob.

The inscription at the base of the window reads : " Sir Alfred Lewis Jones K.C.M.G., 1845-1909," his coat of arms being shown in the corner.

THE GOLD WINDOW. (No. 7.)

A. Evangelist : St. Luke. The subjects shown behind him, peculiar to his Gospel, are : The Parable of the Good Samaritan (Chap. x, 30-37) ; the Parable of the Prodigal Son (Chap. xv, 11-32) ; the Parable of the Importunate Widow (Chap. xviii, 2-5) ; and the Parable of Dives and Lazarus (Chap. xvi, 19-31). Below the circle is the Ox, the symbol of St. Luke.

B. On either side of the circle are shown, on the left, the Child Jesus questioning the doctors in the Temple (Chap. ii, 46-47), and on the right, the Walk to Emmaus (Chap. xxiv, 13-31). The left-hand main subject is the Feeding of the Five-Thousand (Chap. ix, 13-17) ; the right-hand subject is the Raising of Jairus' Daughter (Chap. viii, 49-56). Below, and referring to the subjects above them, angels hold scrolls bearing the words : " Give ye them to eat," and " Maid, arise."

C. The four big figures above the subjects are :—

Melchizedek (a type).—Reference, Genesis xiv, 18.

Moses (a prophet).—Reference, Psalms lxxviii, 25.

Elijah (a type).—Reference, I Kings xvii, 22.

Jeremiah (a prophet).—Reference, Jeremiah xxxi, 16.

The little figures and groups in the shafting are :—

Left Hand Light.

Right Hand Light.

Angel.	Angel.	Angel.	Angel.
Gathering Manna. Aaron.	Elijah ministered to by an Angel. Joshua.	Raising the Widow's Son at Nain. Elisha.	Raising of Lazarus. Dorcas.

The inscription at the base reads : " Robert Leicester, 1799-1875, Inct. of Woolton." In the corner is shown his coat of arms.

THE RUBY WINDOW. (No. 15.)

A. Evangelist : St. John. The subjects depicted, peculiar to his Gospel, are : the Good Shepherd (Chap. x, 14) ; the Marriage Feast at Cana (Chap. ii, 1-10) ; the Woman of Samaria (Chap. iv, 7-26) ; and the Light of the World (Chap. viii, 12).

The Eagle, the symbol of St. John, appears below the circle.

B. On either side of the circle are shown, on the right, "Ecce Homo" (Chap. xix, 5), and on the left, The Entombment (Chap. xix, 41-42). The left-hand main subject is Christ's charge to St. Peter (Chap. xxi, 15-18); the right-hand subject is Christ appearing to Mary in the Garden (Chap. xx, 14-17). The scrolls held by the angels below bear the words: "Feed My Sheep" and "Rabboni."

C. The four big figures above the main subjects are:—

Daniel (a type).—Reference, Daniel vi, 23.

Ezekiel (a prophet).—Reference, Ezekiel xxxvii, 9.

Jonah (a type).—Reference, St. Matthew xii, 40.

Job (a prophet).—Reference, Job xix, 25.

The little figures and groups in the shafting are:—

Left Hand Light.

Right Hand Light.

Angel.	Angel.	Angel.	Angel.
Supper at	Christ and	Christ and	Journey to
Emmaus.	St. Thomas.	St. Peter.	Emmaus.
St. Stephen.	St. Paul.	Mary of Bethany.	Mary Magdalene.

At the base of the window is the following inscription: "In memory of Sir Thomas Earle, Bart. (1820-1900), and Dame Emily his wife (1832-1905)." In the corner is his coat of arms.

THE EMERALD WINDOW. (No. 16.)

A. Evangelist: St. Mark. The subjects shown, peculiar to his Gospel, are: The Preparation for His Ministry, our Lord in the Wilderness (Chap. i, 13); the Call of Simon and Andrew (Chap. i, 16); the Healing of Simon's wife's mother (Chap. i, 30-31); and our Lord blessing little children (Chap. x, 13-16).

The symbol of St. Mark is the Lion.

B. On either side of the circle we have, on the left, the healing of the deaf and dumb man (Chap. vii, 32-34), and on the right the healing of the blind man (Chap. vii, 22-25). The left hand main subject is the Baptism of our Lord (Chap. i, 9-11); the right-hand subject is the Transfiguration (Chap. ix, 2-8). Below the subjects are angels holding scrolls on which are the words: "My Beloved Son," and "Hear Him."

C. The big figures above the subjects, from left to right, are:—

Noah (a type).—Reference, Hebrews xi, 7.

Zechariah (a prophet).—Reference, Zechariah xiii, 1.

Enoch (a type).—Reference, Hebrews xi, 5.

Malachi (a prophet).—Reference, Malachi iv, 2.

The little figures and groups in the shafting are:—

Left Hand Light.

Right Hand Light.

Angel.	Angel.	Angel.	Angel.
Moses and	Our Lord blessing	Moses and the	Healing the
Miriam.	Children.	burning bush.	demoniac boy
Nicodemus.	Philip the Deacon.	Angel.	Angel.

The inscription at the base of the window is: "William Ewart Gladstone, Born, 29th Dec., 1809. Died, 19th May, 1898." His coat of arms is shown in the corner. The cost was defrayed by public subscription.

Dimensions of the Four Choir Windows

These windows are each of two lights; the top of the lights are without cusps. The circle over the lights is 8 feet 9 inches in diameter, and has 6 cusps. The width of each light is 6 feet 10 $\frac{3}{4}$ inches; height of light, 26 feet 7 inches; height of glass, 35 feet 6 inches over all; width between the jambs, 15 feet. Dimensions of the stone-

work in each window : width, taking in jambs, 24 feet ; height, taking in sills, to apex of arch, 42 feet. The height from floor to sill is 41 feet.

The North East (War Memorial) Transept Windows

WEST WINDOW. (No. 1.)

1. The Arms of Liverpool ; 2, the Arms of Warrington ; 3, the Centurion making intercession for his servant (not being on duty he is shown in light armour) ; 4, Longinus the Centurion at the Crucifixion (being on duty he is represented in full armour) ; 5, the Arms of St. Helens ; 6, the Arms of Bootle.

Inscription : Lt. Col. Trotter.

THE GREAT (NORTH) WINDOW. (No. 2.)

Subject : Sacrifice and the Risen Life. In the large circle, the Risen Christ bearing the Marks of His Passion.

In the left-hand light : (1) Calvary—the three crosses ; figures of St. Alban, a soldier, and of King Alfred holding a ship, as founder of the Navy. (2) David slaying Goliath ; figures of St. George of England, and St. Andrew of Scotland. (3) St. Oswald before the battle of Heavenfield.

In the right-hand light : (1) The Manifestation to St. Thomas ; figures of St. Louis of France, a Crusader, and of Joan of Arc. (2) Judas Maccabæus and his warriors ; figures of St. Patrick of Ireland and St. David of Wales. (3) The Death of Nelson.

THE EAST WINDOW. (No. 3.)

1, The Arms of Southport ; 2, the Arms of Widnes ; 3, Cornelius and, 4, Julius (the Centurions mentioned in the Acts of the Apostles) chapters x and xxvii) ; 5, the Arms of the Manor of Prescot (King's College, Cambridge) ; 6, the Arms of Wigan.

North Choir Aisle Annexe

LEFT WINDOW. (No. 4.)

James the Deacon ; Benedict Biscop ; Caedmon ; the Venerable Bede. Coats of Arms in the tracery : Diocese of Liverpool ; City of Liverpool.

Inscription : Herbert Plant Harrison. Born 1869. Died 1918.

RIGHT WINDOW (No. 5.)

St. Christopher, crossing the water ; St. Nicholas, patron saint of sailors, holding a ship ; St. Chad of Lichfield (in this Diocese Captain Smith was born) ; St. Cuthbert, a traveller. Coats of Arms : St. Nicholas ; St. Chad.

Inscription : Captain Edward John Smith, R.D., R.N.R. Born 1850. Died 1912.

Rose Window. North Choir Aisle (No. 8.)

1. Moses conducting the Children of Israel through the Red Sea.
2. St. Paul's Voyage to Europe.
3. St. Columba landing at Iona.
4. Landing of Missionaries from the Melanesian Mission Ship, "The Southern Cross."

The Ambulatory Windows (Nos. 9, 10, 11 and 12)

The windows in the Choir Ambulatory are four in number, and have two lights, with a large cinquefoil piece of tracery. Each window contains two figures representative of one of the four divisions of the United Kingdom of Great Britain and Ireland, with coats of arms in the traceries surrounded by their national floral emblems.

The figures chosen for England are, St. Aidan (left) and St. Oswald (right); for Ireland, Brian Boru (left) and St. Patrick (right); for Scotland, St. Columba (left) and St. Ninian (right); and for Wales, St. David (left) and St. Cadoc (right). These figures are richly coloured and placed on coloured curtains under canopies of foliated design—the whole on a background of diagonal quarry work.

Rose Window. South Choir Aisle (No. 13)

1. Noah.
2. Our Lord stilling the Tempest.
3. Our Lord, walking on the water, saves St. Peter from sinking.
4. St. Paul, after being shipwrecked off Melita, shakes off into the fire the snake from his wrist.

South Choir Aisle Annexe

WINDOW. (No. 17.)

- 1, St. Boniface; 2, St. Swithun of Winchester; 3, St. Hugh of Lincoln;
 - 4, St. Richard of Chichester.
- Coats of Arms: 1, the See of Winchester; 2, the See of Lincoln.
Inscription: Singlehurst.

South East Transept

EAST WINDOW. (No. 18.)

- 1, The Royal Arms; 2, the Arms of the Province of York; 3, St. Timothy;
 - 4, St. Titus; 5, Arms of the Diocese of Liverpool; 6, Arms of the Second Bishop of Liverpool (the Right Reverend F. J. Chavasse).
- Inscription: Barbara Ford.

THE GREAT (SOUTH) WINDOW. (No. 19.)

Subject: Christ bringing blessing to men; the spirit of service in those who seek to follow him. In the large circle, Christ inviting all to come to Him, for He will satisfy all needs.

In the left-hand light: (1) Christ feeding the five thousand; figures of St. Joseph of Arimathea, "a just man," and of St. Barnabas, who sold land for the benefit of the poor. (2) the Good Samaritan; a picture of the Lord's blessing to men, but also man's duty to his neighbour. Figures of St. Francis of Assisi (for his love of the needy), and of St. Giles. (3) The Parable of the Talents.

Inscription: Thomas Sutton Timmis.

In the right-hand light: (1) Christ healing the sick; figures of Mary of Bethany and her blessing to Christ, and of Dorcas and her gifts to the needy. (2) The Sower—a picture of the Lord sowing the Word, but also of Man's duty in that respect; figures of St. Winifred and St. Clare, both noted for their ministrations to the poor. (3) The five wise Virgins (the devotional life).

Inscription: Caroline Ann Timmis.

WEST WINDOW. (No. 20.)

1, The Arms of the County Palatine ; 2, the Arms of the Duchy of Lancaster ; 3, St. Silas ; 4, St. Philip the Deacon ; 5, Arms of the University of Liverpool ; 6, Arms of Lord Derby.

Inscription : Walmsley.

Note.—The four Saints represented in the east and west windows of this Transept were travellers.

The Chapter House Windows

WEST WINDOW. (No. 21.)

The first window has reference to the building of the first Temple, the two main figures being Solomon and Hiram, the Mason and Metal worker.

Each figure has a panel beneath it. That under Solomon shows him standing in an attitude of blessing before the brazen altar, calling upon the priests and people of Israel to persevere in the building of the Temple for which David had prepared.

The panel below Hiram shows the arrival of Solomon's messenger, summoning him to assist in the building of the Temple.

The tracery embodies symbols of the Creation in the forms of birds, fishes, animals and every creeping thing, the whole being surmounted by a symbolical figure of Wisdom, illustrative of one of the best known attributes of King Solomon.

NORTH WINDOW. (No. 22.)

The second window contains figures symbolical of Faith and Hope.

The portraits of the first and second Earls of Lathom have been adapted to these figures as furnishing typical examples of the virtues they illustrate.

Underneath the figure of Faith is a representation of Abraham setting out for an unknown land, the reference being to Heb. xi, 8 : " By faith Abraham went out, not knowing whither he went."

Beneath the figure of Hope is a panel depicting the stoning of St. Stephen, in allusion to the steadfast hope which he manifested at the time of his martyrdom (Acts vii, 59).

In the lower part of the tracery are two angels bearing symbols of Faith and Hope. Above these is a representation of St. Michael in the act of slaying the Dragon, symbolical of the triumph of good over evil.

EAST WINDOW. (No. 23.)

The third window refers to the building of the second Temple and embodies figures of Zerubbabel and Joshua the high priest.

The left-hand panel below the figures shows Haggai giving out the message of the Lord to the people, and the right-hand panel shows Zerubbabel building the House of the Lord as recorded in Haggai i, 13-14.

In the tracery are numerous masonic symbols and angels of Praise and Prayer.

SOUTH WINDOW. (No. 24.)

In this window are figures illustrating Charity and Justice, but as the window is over the doorway there are no panels beneath the figures. In the tracery are symbols of Purity and Praise, as well as representations of two acts of mercy, leading the blind and visiting the prisoner.

The inscription reads : " In memory of the Freemasons of their Province who for love of their fellows and in the cause of Freedom gave their lives in the Great War."

The Chapter House Staircase Window (No. 25)

This is known as the "Woodward Memorial Window," and commemorates four generations of Liverpool corn merchants. It is intended to illustrate, by scenes taken from the Bible, the "story of the corn." The pictures have no connected relation one with another as regards teaching, but, limited by the four lights, they illustrate the idea underlying the subject.

1. "A sower went forth to sow" (St. Matt. xiii, 5). The seed falling by the wayside; among thorns and thistles; and on good ground. A man is seen driving two oxen, in the background; a village or town in the distance.

2. The harvesting in the fields of Boaz, with Ruth gleaning (Ruth, chap. ii). Young men and maidens cutting the corn; Boaz in the background talking to his servant set over the reapers.

3. The threshing floor of Ornan the Jebusite (I. Chron. xxi, 20). Ornan and his four sons threshing and turning the wheat.

4. The corn market at Jerusalem. "Give, and it shall be given unto you." (St. Luke vi, 38).

The four pictures are framed in pierced and interlaced canopy work on a quarry ground, with an ornamental border round each light. In the trefoil tracery lights, are shown emblems relating to the subject, such as the scythe, sickle, sheaf, measure, winnowing fan, etc.

Inspection: "To the Glory of God and in memory of four generations of the Woodward family, who have derived benefit from the commerce of Liverpool during the past 112 years, 1803-1915, this window is erected by Harvey Cecil Woodward, J.P., Lancs. A.D. 1916.

The Lady Chapel Windows

The idea which underlies the subject-scheme of all the windows is that they shall serve as a chronicle of the deeds of good women. Through all, except the central window of the apse, run the words of the Magnificat proclaiming the dignity conferred on the Handmaiden of the Lord. Reminiscent as the Virgin's hymn is of the song of Hannah, it is a fitting theme for the whole series, and connects the old order with the new. The apse windows contain Eve, the Blessed Virgin with the Child Christ, and Saintly Women of the Old and the New Testaments. The windows in the left wall contain female Saints connected with national and local history and tradition, and the windows in the opposite wall contain the female Saints of the Prayer-Book Calendar.

The sills of the windows are 23 feet above the floor level. The dimensions of the main lights of the windows are 24 feet high by 2 feet 11 inches wide.

No. 27 WINDOW.

ST. FRIDESWIDE AND ST. OSBURGA.

St. Frideswide holds a book, and is in the act of surrendering her crown. As she is patroness of Oxford there is a view of Christ Church Cathedral. The lower scroll is inscribed, "Oxford, A.D. 750." Amongst the branches an architect is shown holding plans of a cathedral.

St. Osburga is crowned, and holds an illuminated missal. She was the mother of King Alfred, and is said to have given to him, as a child, a precious missal as a reward for learning to read. Above is a view of the hill of St. Catharine

and of Winchester Cathedral. Below, amongst the branches, a bishop is represented receiving plans from the architect. The scroll is inscribed, "West Saxons, A.D. 849."

In the head of this window are the first words of the Magnificat: "My soul doth magnify," which is continued through the other windows.

NO. 28 WINDOW.

ST. BEGA AND ST. WERBURGA.

St. Bega is clad in a hooded cloak, and carries a travelling staff. On her left arm is a bracelet engraved with a cross. She founded the religious house of St. Bees. Above is a view of St. Bees Head.

St. Werburga carries a crozier and a model of Chester Cathedral. Her body was moved from Hanbury to Chester for fear of the Danes. Above is a view of Chester Castle. Under St. Bega, amongst the branches spreading from the central tree, are masons hoisting blocks of stone. Under St. Werburga stone carvers are represented at work.

NO. 29 WINDOW.

ST. HELENA AND ST. HILDA.

St. Helena is crowned, and grasps the cross. Above is a view of Colchester Castle. Below the scroll is inscribed, "Colchester, Calvary, A.D. 328." In the base is the name, Hornby, with a sprig of hornbeam.

St. Hilda is crowned, and carries a pastoral staff and a book with the title, "The Creation, Cædmon." Above is a view of Whitby Abbey, of which she was founder and abbess. The scroll is inscribed, "Whitby, Hartlepool, A.D. 679." Below are the arms of the Hornby family.

NO. 30 WINDOW.

ST. BRIDE OF IRELAND AND ST. NON OF WALES.

St. Bride or St. Bridget is represented with one hand resting on a staff, the other holding a small cross. Above her head rises a flame. Her cell was erected under an oak, and originated the name Kildare. Above the figure is an oak tree. The scroll below is inscribed, "Kildare, Ireland, A.D. 523." In the lowest panel is the name "Brancker."

St. Non was mother of St. David, Patron Saint of Wales. Above the figure is a view of St. David's Cathedral. The scroll below is inscribed, "St. David's, A.D. 540." In the lowest panel are the arms of the Brancker family.

NO. 31 WINDOW.

QUEEN BERTHA OF ENGLAND, QUEEN MARGARET OF SCOTLAND.

These figures have curtain backgrounds with names and crowned initials.

Queen Bertha, the protector of Augustine and his fellow missionaries, is crowned with English roses, and carries a model of St. Martin's Church, Canterbury, which she restored. Above her is the foliage of an English oak and a view of Canterbury Cathedral. Beneath, amongst the branches spreading from the central tree, are English birds and a scroll inscribed, "Thanet, Canterbury, A.D. 597." Queen Margaret, who aided in the reformation of the Scotch Church, is crowned and holds a book in her right hand, and a black oak cross in her left. Above is the foliage of a Scotch fir, and a view of Dunfermline Abbey. The scroll beneath is inscribed "Dunfermline, Durham, A.D. 1093." The birds are represented in full song, as Queen Margaret is credited with having introduced music into the Scotch service. In the lowest panel are the arms of the Brown family.

LEFT-HAND WINDOW OF APSE. (No. 32.)

The left-hand window of the apse commemorates famous women of the Old Testament. The figures are Hannah, Ruth, and Sarah. There is a curtain background to each, supported by angels. The name is written across the top

of the curtain, and the folds are powdered with initial letters and with emblems. Pomegranates, the emblems of hope and fruitfulness, powder the curtains behind Sarah and Hannah; whilst ears of corn and clusters of stars are behind Ruth. Above the figure of Hannah is a view of the House of the Lord in Shiloh; above Ruth a landscape of the hill country; and above Sarah an Egyptian temple. Below the figures, and running through the three lights, is the scene of the Annunciation. Twined among the branches which spread from the central tree are scrolls bearing the names, "Hagar, Rebekah, Rachel, Miriam, Rahab, Deborah, Jochebed, Naomi, Esther, and Huldah." In the tracery is Eve tempted.

In the base of the right-hand light are the arms of the Gilmour family.

CENTRAL WINDOW OF APSE. (No. 33.)

The three lights of the central window contain the Adoration of the Magi. In the centre the Virgin Mother holds the Child Christ on her knee, and bends her head in adoration. The Child Christ extends his arms in welcome to all. Beneath the Christ two angels support a scroll, with the words, "God with us." The Magi, by their actions and offerings, suggest the dedication to Christ's service of human wisdom, physical power, life, and kingly power. From the base of the central light rises a tree, which spreads its branches through all the windows of the Chapel, symbolising the root from which the Church springs, its ceaseless life, its ceaseless growth, and its boundless hospitality, the latter quality being suggested by a great variety of birds and animals, sheltering among the leaves. Entwined among the branches are scrolls inscribed with names: in the left-hand light, "Martha, Mary Magdalene, Joanna:" in the right "Susanna, Mary Mother of James, Salome." The tracery shows Eve in adoration. In the lowest panels on the left and right are the arms of the Archbishop of York and of the Bishop of Liverpool.

RIGHT-HAND WINDOW OF APSE. (No. 34.)

The figures are St. Elizabeth, mother of St. John the Baptist, Anna the prophetess, and Mary of Bethany. The curtain backgrounds bear the names and the powdered initials. In each light is a view of the Holy Land. Below the figures and running through the three lights is the scene of the Presentation. The Virgin is seated on the top of the flight of steps leading to the Temple. Scrolls bear the names "Phebe, Priscilla, Julia, Tryphena, Tryphosa, Damaris, Dorcas, Lydia, and Persis." The light in the tracery shews Eve as the mother of mankind. In the base of the left-hand light the arms of the Gilmour family are repeated.

No. 35 WINDOW.

ST. ANNE (MOTHER OF THE VIRGIN MARY) AND ST. MARY MAGDALENE.

St. Anne holds a closed book. Above is a laurel tree bearing a nest of fledgling sparrows, in commemoration of the legend, that before a child was granted in answer to her prayer, St. Anne complained that she was of less account than the small but fruitful sparrow. The scroll is inscribed, "Constantinople," to which place the body of St. Anne was believed to have been removed by the Empress Helena from Jerusalem.

In the base of the window are the arms of the Ashton family.

St. Mary Magdalene holds a vase of precious ointment. Above is a view of the garden of the Holy Sepulchre. The scroll is inscribed, "Magdala, A.D. 68," this being the traditional date of her death.

In the base of the window is the name "Ashton."

No. 36 WINDOW.

ST. PERPETUA AND ST. CECILIA.

St. Perpetua suffered martyrdom at Carthage. She was gored by a wild cow in the arena, and then beheaded in the spoliarium. Beneath are three children, one her own child, the others children of a servant who had suffered martyrdom, whom she adopted. Above is a view of Carthage. The scroll is inscribed "Carthage, A.D. 202." In the base of the light are the arms of the Hollinshead-Blundell family.

St. Cecilia is represented playing on an organ, and wreathed with roses from Paradise. Above is a view of the Tarpeian Rock. The scroll is inscribed, "Rome, A.D. 230." The tree branches support singing birds. In the base is the name "Blundell," supported by a Bluecoat boy and girl, which charity in Liverpool this family founded.

No. 37 WINDOW.

ST. AGATHA AND ST. PRISCA.

St. Agatha suffered martyrdom at Catanea in Sicily. She was tortured on the rack and mutilated. She is habited in a cloak, carries a book in her right hand, and raises her left arm to protect herself from blows. Above is a view of Taormina and Mount Etna. The scroll is inscribed, "Catanea, A.D. 255."

St. Prisca was thrown to the lions in the arena, but on their refusing to destroy her, she was beheaded in prison. Above is a view of the Arch of Titus. In the branches below is an eagle, by which her body was said to have been guarded from mutilation. The scroll is inscribed, "Rome, A.D. 271."

No. 38 WINDOW.

ST. CATHERINE AND ST. LUCY.

St. Catherine, daughter of Costis, King of Egypt, was famed for her learning. She discomfited the heathen philosophers. She is represented as a crowned princess holding a book and a palm and trampling upon the spiked wheel on which she was bound. She was afterwards beheaded at Alexandria, and her body was translated to the monastery on Mount Sinai. Above is a view of Mount Sinai. The scroll is inscribed, "Alexandria, A.D. 307."

St. Lucy holds a lamp. She was exposed to infamy, tortured by fire, and died in prison at Syracuse. There is a view of Syracuse, and the scroll is inscribed, "Syracuse, A.D. 305."

No. 39 WINDOW.

ST. AGNES AND ST. FAITH.

St. Agnes is represented wreathed and holding a sword. She is accompanied by a lamb. She was exposed to infamy, but protected. After execution she is said to have appeared in a dream to comfort her parents with a lamb by her side. Above is a view of Rome. The scroll is inscribed, "Rome, A.D. 304."

St. Faith of Agen is crowned with a castellated crown, and stands, stripped to the waist, leaning on a brazen bed. Having refused to sacrifice to Diana, she was beaten with rods, tortured by fire on a brazen bed, and beheaded. Above is a view of Agen in Aquitaine. The scroll is inscribed, "Agen, A.D. 290."

No. 40 WINDOW.

ST. MARGARET OF ANTIOCH AND ST. ETHELDREDA.

St. Margaret of Antioch stands crowned, and pierces a dragon at her feet with a spear bearing a cross. Having refused marriage, she was imprisoned in a dungeon. Above is a view of Antioch. The scroll is inscribed, "Antioch, A.D. 278."

St. Etheldreda (Awdrey), of East Anglia, was the daughter of King Anna and niece of St. Hilda. She is represented crowned, and carrying a crozier and a model of Ely Cathedral. With the aid of St. Wilfrid she founded a religious house at Ely, and the Cathedral contains her shrine. Above the figure of the Saint is a view of Ely. The scroll is inscribed, "Ely, A.D. 670."

The donors are the nephews and nieces of the late Rev. S. A. Thompson-Yates.

ATRIUM WINDOW. (No. 41.)

JULIANA OF NORWICH AND ALL WHO HAVE SOUGHT THE INNER LIGHT.

Juliana of Norwich was born about 1342. In 1393 she was known to be living as a recluse at Conisford, near Norwich; and an old MS. states that she was "yet in life" in 1442. Much of her inner life of prayer and devotion is manifested in her book which has come down to us, entitled "Revelations of Divine Love," the MS of which is in the British Museum.

Very little is known of her outer life. She was 30 years old when, in May, 1373, the revelation came to her which she afterwards recorded in narrative form. The style of the book is very simple, but by no means lacking in literary skill, and her unaffected humility is not more pronounced than her simple desire to know the truth. She was essentially one of the happy saints, and her writings are full of love to God and Man, while from the morbid emotionalism which disfigures the impressions of many mystics she is entirely free.

SUSANNA WESLEY AND ALL DEVOTED MOTHERS.

Susanna was the 25th and youngest child of Dr. Samuel Annesley, and was born in 1669. In 1689 she was married to Samuel Wesley, and in the parish of Epworth in Lincolnshire, of which he was incumbent, she devoted herself, amid great privations, to the education of her rapidly increasing family. Among her nineteen children were numbered John and Charles Wesley, the founder and the "sweet singer" of Methodism. How much these eminent men owed to their mother's training and pious influence will never be known; but her letters show that her thoughts were ever with them, and her wise counsel always at their service. In the rules which she formulated for the early training and instruction of her children a wise and generous nature, together with a deeply religious and conscientious character, found earnest expression. In 1742 her powers gradually failed, and she passed away on July 23rd, aged 73, the burial service of the Church of England being read by her son John, as her body was laid, on August 1st, in the historic resting-place in Bunhill Fields, London.

ELIZABETH FRY AND ALL PITIFUL WOMEN.

Elizabeth Gurney was born at Norwich in 1780. Her father, John Gurney, was a wealthy merchant and banker. In her eighteenth year she was induced to become an earnest, though never a fanatical "Friend"; and in 1800 she became the wife of Joseph Fry, a London merchant. She commenced her great work in 1817, on the establishment of the "Association for the improvement of the Female Prisoners in Newgate," the aim of which was the establishment of what we now regard as the first principles of prison discipline, such as the entire separation of the sexes, classification of criminals, female supervision for the women, and adequate provision for their religious and secular instruction, as well as for their useful employment. Her visitation of the prisons of the United Kingdom led to many important improvements; and she had also the satisfaction of knowing that her reports on continental prisons resulted in practical effect being given to her suggestions in almost every quarter of Europe. She died in 1845.

JOSEPHINE BUTLER AND ALL BRAVE CHAMPIONS OF PURITY

Josephine Grey was born at Milfield Hill, on the Cheviot Hills, in 1828. She was the daughter of John Grey, a well-known agriculturist and political reformer, and married, in 1852, Dr. George Butler, of Exeter College, Oxford, afterwards Principal of Liverpool College, and Canon of Winchester. She took an active part in movements for the higher education of women ; for the Married Women's Property Bill ; and later, for the removal from the statute book of a law for the regulation of immorality ; and in favour of moral reform in the army. All these movements have met with considerable, and some with complete success. She was the author of numerous books and pamphlets on social subjects, several of which have been translated into various continental languages. Her death took place in 1906.

CHARLOTTE STANLEY, COUNTESS OF DERBY, AND ALL STEDFAST WOMEN.

Charlotte de la Tremoille was born in Poitou in 1601, and in her veins ran the noblest blood of France and of Nassau. Her father, the Duke de Thonars, was a Huguenot by birth, and a born soldier ; and her mother was the daughter of William the Silent, Prince of Orange. In July, 1626, she was married at the Hague to James Stanley, Lord Strange, eldest son of the Earl of Derby and Elizabeth de Vere, daughter of the Earl of Oxford ; and soon after she and her husband were established at Lathom House, near Ormskirk, a stronghold which had been in the possession of the Earls of Derby and their forbears from Saxon times. Her brave and spirited defence of Lathom House against the Parliamentary forces, in 1644, undertaken during her husband's temporary absence in the Isle of Man, is one of the romances of history. She absolutely refused Sir Thomas Fairfax's offer of safe conduct on condition of surrender, and declared herself " ready to receive their utmost violence, trusting in God both for protection and deliverance." The siege lasted for four months, when it was raised by Prince Rupert. Her death took place at Knowsley in 1664.

QUEEN VICTORIA AND ALL NOBLE QUEENS.

Alexandrina VICTORIA, Queen of Great Britain and Ireland and Empress of India, was born May 24th, 1819, the only child of Edward, Duke of Kent, fourth son of George III., and of the Princess Victoria Mary Louisa of Saxe-Coburg. She became Queen on the death of William IV., June 20th, 1837. The firm attachment and deeply-rooted loyalty of her people was evidenced by the public demonstrations at her Jubilee in 1887, and her Diamond Jubilee in 1897 ; but never so fully realised as when the news of her death on January 22nd, 1901, brought home to the people of a sorrowing Empire the sense of their loss.

ANGELA BURDETT-COUTTS AND ALL ALMONERS OF THE KING OF HEAVEN.

Angela Georgina Burdett was born in 1814. She was the daughter of Sir Francis Burdett, and succeeded to the great wealth of her grandfather, Mr. Thomas Coutts, in 1837. She spent a great part of her wealth in charitable works, building and endowing churches at home, and handsomely endowing the three colonial bishoprics of Adelaide, Cape Town, and British Columbia. She took the warmest interest in the welfare of the poor of London, helping them in numerous ways at home and also assisting them to emigrate. Among her many good works may be mentioned the formation of the Shoeblack Brigade, help for distressed weavers, the building of drinking fountains, the opening of recreation grounds, and the erection of model lodging-houses. She was raised to the peerage by Queen Victoria in 1871 ; and married, in 1881, Mr. William Lehmann Ashmead-Bartlett. She died December 30th, 1906.

CATHERINE GLADSTONE AND ALL LOYAL-HEARTED WIVES.

Catherine Glynne, born in 1812, was the daughter of Sir Stephen Glynne, the eighth baronet. Her marriage to William Ewart Gladstone took place at Hawarden on July 25th, 1839, and in few human unions have the good hopes and fond wishes of a bridal day been more happily fulfilled. Many years after, Mr. Gladstone said, "it would not be possible to unfold in words the value of the gifts which the bounty of Providence has conferred upon me through her." And the blessing remained radiant and unclouded to the distant end. She shared all the sorrows and the joys of his life, received his confidence and every aspiration, shared his triumphs with him and cheered him under his defeats, and by her tender vigilance sustained and prolonged his years. On May 28th, 1898, his remains were interred in Westminster Abbey; and two years later the tomb was opened to receive the faithful and devoted companion of his life.

CHRISTINA ROSSETTI AND ALL SWEET SINGERS.

Christina Georgina Rossetti was born in 1830, and was the youngest member of a family of rare distinction. Her father was Gabriele Rossetti, an Italian patriotic poet of repute, who died in London in 1854. He married Frances Polidori, sister of Byron's travelling physician, and had four children; Maria Francesca, educationist; Dante Gabriel, poet and painter; William Michael, critic and man of letters; and Christina, the poetess. She gave early proof of inherited talent intensified to genius. While still a child she wrote verses remarkable not only for sweetness and purity of feeling, but also for genuine singing impulse and a keen sense of fitness in the means of expression.

In all her works, both prose and poetry, the hand of a finished artist must be recognised, but it is not too much to say that her permanent reputation rests on her poems, which take high rank in the literature of the day, including as they do religious and devotional writings of the highest class. She died in 1894.

ELIZABETH BARRETT BROWNING AND ALL WHO HAVE SEEN THE INFINITE IN THINGS.

Elizabeth Barrett Browning was born in 1809, the daughter of Mr. Moulton, afterwards Moulton-Barrett, a wealthy Jamaica planter. She soon developed extraordinary powers of reading and composition, beginning to write poetry at ten, and publishing her first volume in her 19th year. Greek poetry and philosophy were her special delight. Owing to weakness of the lungs in 1837 she was ordered to reside at Torquay, where, after partial recovery, her health was again shattered by the tragic death of her favourite brother; and for six years she lived in retirement, an invalid, yet always at work. In 1845 she made the acquaintance of Robert Browning, and what followed she has herself told us in the inimitable "Sonnets from the Portuguese." They were married in 1846, and settled at Florence, where she continued her literary work, and published three editions of her collected poems. She died in 1861, and her last poems were published by her sorrowing husband in 1862.

LADY MARGARET BEAUFORT AND ALL PATRONESSES OF SACRED LEARNING.

Lady Margaret Beaufort, the last representative of the house of Somerset, became, by her marriage with Edmund Tudor, the mother of Henry, Earl of Richmond, afterwards Henry VII.; while her connection with the Derby family originated by her marriage, as his second wife, with Thomas, the grandson of Sir John Stanley. He had been summoned to Parliament in 1456 as Lord Stanley, and was created Earl of Derby in 1485. From his eldest son, Thomas, born to him by his first wife, descended the Earls of Derby.

Lady Margaret Beaufort was learned, pious, and charitable. To her munificence Christ's College and St. John's College, Cambridge, owe their existence, and she is commemorated as having been the foundress of the professorships in Divinity which bear her name at the universities both of Oxford and Cambridge.

ANNE CLOUGH AND ALL TRUE TEACHERS.

Anne Jemima Clough, sister of Arthur Hugh Clough, the poet, was born in Rodney Street, Liverpool, in 1820. Her keen interest in education was shown early in life. Her efforts for the higher education of women eventually bore fruit in what proved to be her life work, and in 1871 she was invited by the Cambridge Higher Local Committee to take charge of a "Hall" with five girl students. Out of this germ was evolved Newnham College; and for all time it will remain the most fitting and the noblest memorial to the revered woman who was for so many years the energetic, wise, and tactful Mother to the students who flocked within its walls.

As Principal of the College she governed not so much by system as by life and example. Generations of Newnham students were stirred by her to live worthier and happier lives. She died at Cambridge in 1892.

STAIRCASE WINDOW. (No. 42.)

MARGARET GODOLPHIN AND ALL WHO HAVE KEPT THEMSELVES UNSPOTTED
IN A CORRUPT WORLD.

Margaret Blagge, whose brief life has been immortalized by Evelyn the diarist, was maid of honour at the Court of Charles II. She entered, at twelve years of age, the household of the Duchess of York. In a post which the prevailing customs of the Court rendered painfully difficult, as well as in that of maid of honour to Queen Catherine of Braganza, she conducted herself with rare modesty and decorum. Pious and devoutly minded, a woman of prayer, cheerful, kindly, discreet and wise, she added to the simplicity, gentleness, and fervour of youth those colder virtues which are more often the fruit of age and experience. Evelyn testifies to her unresting benevolence, her diligence in visiting the poor, and her self-denying charity. The permission to retire from Court was to her a release from an oppressive thralldom, for which she gave thanks to God. After some years she married, in 1675, Sidney, afterwards Earl of Godolphin, known later as Queen Anne's famous minister, and with him the last three years of her life were happily spent.

MOTHER CECILE AND ALL WOMEN LOVING AND LARGE-HEARTED IN COUNSEL.

Born at Uxbridge in 1862, Cecile Isherwood, at the age of seventeen, came under the influence of the late Bishop of St. Andrew's and Primus of the Scottish Church. Her confirmation was the turning point of her life; and when Bishop Webb in 1883 asked for volunteers for South Africa, she offered herself, and went out as a deaconess to Grahamstown. Here she founded the Community of the Resurrection, out of which sprang those spiritual and educational institutions which have made her name a household word throughout the colony. In less than two years she had started an Orphanage and an Industrial School. She won the confidence of all the many Christian denominations in South Africa, and had under her charge girls of all kinds, Dutch and British and native, Anglicans, Dutch Reformed, and Nonconformists of every type. In 1894 she had founded the Grahamstown Training College for Women Teachers; and this proved so successful that in 1903, at the request of the Superintendent-General for Education, a department was opened for training in Secondary Teaching. Everything she undertook was permeated with her extraordinary personality. After 23 years of unwearied work she was overtaken by incurable disease and passed away on February 20th, 1905.

LOUISA STEWART AND ALL THE NOBLE ARMY OF MARTYRS.

Louisa Smyly, born in 1852, had the true missionary spirit, and her marriage with the Rev. Robert Warren Stewart brought her into the midst of active work. For some years he was Principal of the Divinity School at Fuh Chow, and both took their part in training native evangelists. In 1877 the College was wrecked by a mob, and Mrs. Stewart barely escaped. After further undaunted

efforts there, a move was made to Ku-Cheng, Mr. Stewart undertaking work in connection with the C.M.S. in the province of Fuh-Kien. In the spring of 1895, the war between China and Japan had aroused a strong feeling against everything foreign, and on August 1st a savage attack was made by an anti-foreign band known as "Vegetarians" on the Mission Station at Hwa-Sang, in which Mr. and Mrs. Stewart were among the victims who suffered martyrdom by massacre and burning, being afterwards buried at Fuh-Chow on August 6th.

DR. ALICE MARVAL AND ALL WHO HAVE LAID DOWN THEIR LIVES FOR
THEIR SISTERS.

Alice Marietta Marval was born in 1865. Taking up, rather late in life, the study of medicine, she qualified at the age of 36, and, after due preparation, offered herself for work in the mission field. St. Catherine's Hospital at Cawnpore was established in connection with the S.P.G. in 1899. It was officered wholly by women, and was intended for the use of native women shut out by custom from ordinary medical attendance. To this hospital Alice Marval was sent as junior doctor; and when the plague settled down on Cawnpore, she laboured without cessation. During the last month of her life she paid 246 visits to patients in the city. Weakened by the strain, she contracted the disease, and passed away on January 5th, 1904.

ANNA HINDERER AND ALL MISSIONARY PIONEERS.

Anna Martin was born at Hempsall in Norfolk in 1827, and brought up at Lowestoft. She long dreamt of a missionary life; and when David Hinderer, one of the band of German evangelists who had been ordained by the Archbishop of Canterbury for missionary work in connection with the Church of England, proposed that she should join him at Abeokuta, she recognised her vocation, and they were married on October 14th, 1852. Six weeks later they were bound for the West Coast of Africa. Her dauntless spirit was undismayed by illness, hardships, or danger; she had the knack of winning hearts, especially those of children, and the name of "Iya" (mother) clung to her throughout her missionary life. The work was pioneer work; her husband was the first white teacher to visit Ibadan, in the Yoruba district; but prejudice and persecution were bravely endured, and wonderful blessing resulted. Unhappily, repeated attacks of fever wore out her strength, and after 17 years' devoted work in Africa, Iya of Ibadan passed away at Lowestoft, aged 43.

GRACE DARLING AND ALL COURAGEOUS MAIDENS.

Grace Horsley Darling was born in 1815. She was the daughter of the Longstone light-house keeper, on the Farne Islands, near Bamborough Castle. In September, 1838, the steamer "Forfarshire" having gone on the rocks in a heavy gale and parted amidships, she with difficulty induced her father to put out with her in a small open boat, and succeeded in rescuing nine of the crew. Forty-five were drowned. A public subscription was opened for her; she was presented to the Queen, and her little boat is still preserved as a memorial of the deed. She died in 1842.

KITTY WILKINSON AND ALL POOR HELPERS OF THE POOR

Catherine Seaward, afterwards known as Kitty Wilkinson and "Catherine of Liverpool," was born at Londonderry in 1786. She settled in Liverpool with her husband, Thomas Wilkinson, and their humble dwelling was a centre of good works and kindly ministrations. In 1832 the cholera broke out in Liverpool, and Kitty Wilkinson was foremost among the devoted workers,

nursing the sick, and, more than all, washing the bedding and clothing in her own home. Her labours led eventually to the foundation of Public Baths and Wash-houses, and the present efficient system is due to her initiative. The first buildings were opened in 1846, and she and her husband were the first superintendents. The silver tea-service presented in recognition of her work, bore the inscription, "The Queen, the Queen-Dowager, and the Ladies of Liverpool to Catherine Wilkinson, 1846." Her epitaph reads thus:—"CATHERINE WILKINSON, died 11 November, 1860, aged 74. Born in Londonderry, 24 October, 1786. Indefatigable and self-sacrificing, she was the widow's friend, the support of the orphan, the fearless and unwearied nurse of the sick, the originator of baths and wash-houses for the poor."

AGNES JONES AND ALL DEVOTED NURSES.

Agnes Elizabeth Jones was born at Cambridge in 1832. In 1860 her desire was granted for work at Kaiserworth, a deaconess institution in Germany founded by Pastor Fliedner, and the training school of Florence Nightingale; and this was followed by a course of training as one of the "Nightingale Nurses" at St. Thomas' Hospital, London.

In 1864 William Rathbone, who was conducting important reforms at the Liverpool Workhouse Hospital, offered her the post of Lady Superintendent of the proposed new staff of trained nurses. Here, in less than three years, she had reduced one of the most disorderly hospital populations in the world to something like Christian discipline, and had converted a vestry to the conviction of the economy as well as the humanity of nursing pauper sick by trained nurses. After four years of devoted labour, she succumbed to an attack of typhus, and passed to her rest, beloved and lamented by all who knew her, on February 19th, 1868.

MARY ROGERS, STEWARDESS OF THE "STELLA," AND ALL FAITHFUL SERVANTS.

Mary Rogers was stewardess on board the London and South-Western Railway Company's passenger steamer "Stella," engaged in the Southampton and Channel Islands Service. During a dense fog in the afternoon of March 30th, 1899, the "Stella" ran on the Casquet Rocks, off the Coast of Alderney, and foundered in 12 or 15 minutes. The death-roll was a heavy one. Mrs. Rogers, with much presence of mind, collected the ladies from their cabins on one side of the vessel, provided them with life-belts, and assisted them to the boats. A true heroine, she placed the last life-belt (her own) around a lady passenger, sacrificing her own life at the call of duty, and remaining to perish as the steamer sank.

WEST GALLERY WINDOW. (No. 43.)

The design is taken from the Collect for the Festival of the Annunciation, and shows in the left-hand light the Angel Gabriel bringing the message of God to the Virgin. On his dress are symbols and scenes from the life of Christ. In the centre light is the Holy Spirit, and Cherubim suggesting the sevenfold gifts. In the right-hand light is the Blessed Virgin, standing by a well in her garden, as the old legend relates, "drawing water at eventide." On the well are bas-reliefs of the Fall and the Expulsion. Amongst the symbolical flowers are roses, lilies, and columbines. Nazareth is shown in the background; and above are written the fruits of the Spirit (Gal. v. 22). In various parts of the tracery we find the Olive Leaf, the Sun, the Rose, the Pomegranate, and Angels bearing the Cross and the banner of the Resurrection. The window commemorates Canon A. Stewart's work as Rector of Liverpool for 34 years.

The Sculpture

Exterior

The six side windows in the Choir are each of them decorated externally with three stone figures ; one on each jamb and one on the mullion in the centre. The central figure in every case represents an angel. Those on the sides are statues of the Apostles, and are allocated as follows :—

South side, facing St. James's Road, and beginning with the window nearest the Transept—1st window, St. Philip and St. Bartholomew ; 2nd, St. John (*Plate 17*) and St. James ; 3rd, St. Peter and St. Andrew.

North side, facing the Cemetery—1st window (nearest the Transept), St. James and St. Matthias ; 2nd, St. Simon and St. Jude ; 3rd, St. Thomas and St. Matthew.

The central pier of the Great East Window, which is 5 feet in width, is decorated with figures under canopies. They are four in number and are the same as the figures at the head of the four main lights in the window itself namely, an Apostle, a Prophet, a Martyr and a Representative of the Holy Church.

At the top is St. Peter with the key.

Next, Isaiah, with the scroll of his prophecies.

Then, St. Stephen, with the Holy Scriptures, and the stones of his martyrdom.

At the bottom is King Alfred, with crown, orb, and sceptre.

The two great Transept windows also carry stone figures on their central mullions ; that on the South being St. Paul, with a sword ; and on the North (War Memorial Chapel) window, St. Aidan, with torch and staff.

The detached figures on the Lady Chapel Porch all represent children mentioned in the Bible. On the central pillar is Samuel, with a lamp to indicate his duties in the Temple, and Timothy with a scroll of the Holy Scripture. On either side are David, with a sling, and the Lad with the Loaves and Fishes. On the west wall of the Porch is a figure of the boy King Josiah.

Projecting from the buttresses of the Vestries beneath the East window are carvings representing the prows of ships of different periods ; an appropriate reference to the importance of the shipping and commerce of a great seaport.

Outside the Chapter House, beneath the balustrading, are 14 stone shields, each bearing a Masonic emblem with its appropriate ornament. Beginning with the shield nearest the bridge, as one faces the East end of the Cathedral, these are: No. 1, Chisel and great plantain plant ; No. 2, gavel and thistle ; No. 3, incense vase and Madonna lily ; No. 4, anchor and acacia plant ; No. 5, purse and rose ;

No. 6, skerrit and pomegranate ; No. 7, plumb and honesty plant ; No. 8, book and sunflowers, rose and blackthorn ; No. 9, ashlar, part unworked, and bay tree and arum lily ; No. 10, hour glass and sickle, and acacia plant ; No. 11, poinard and rope, and monkshood and deadly nightshade ; No. 12, three lighted candles and shamrock ; No. 13, star and circle, and blackthorn ; No. 14, level and square, and tiger lily.

The four stone figures on the centre mullions of the Chapter House windows represent (beginning with the one facing eastwards) : (1) King Solomon ; (2) Hiram, the Temple Architect ; (3) Hiram, King of Tyre, and (4) (nearest the Choir) the High Priest who officiated at the Temple dedication.

Repeated on the exterior of the Choir in several places will be found the letter C carved in stone, and reminding us of the dedication of the building, which is " The Cathedral Church of Christ."

Interior

Inside the Choir, the two windows facing each other nearest the Transepts are situated behind the Organ. They are therefore of plain glass and carry no special ornamentation. The other four are filled with stained glass, which has already been described, and on each there are two stone figures, one on each jamb, arranged thus :—

On the Sapphire window—Simeon (left) (*Plate 17*) and Anna (right).

On the Emerald window—Nicodemus (left) and Jacob (right).

On the Gold window—Aaron (left) and Elijah (right).

On the Ruby window—St. James (left) and Cleopas (right).

The thirteen carved Shields under each of these windows carry emblems appropriate to the subject of the window above.

Thus, under the Sapphire (Nativity) Window, there will be found emblems of the Creation, the band of decoration being a formal treatment of Seaweed. The emblems are as follows :—

Shields Nos. 1 to 6, The days of the Creation ; 7 and 8, The Fall ; 9, The Expulsion ; 10, The Promise (crushing the serpent's head) ; 11, A Star (light) ; 12, A Lamb (suffering) ; 13, A Manger Cradle.

Under the Gold (Miracle) Window emblems of the Passion set in a band of vine leaves.

Shields Nos. 1, Pelican ; 2, Chalice ; 3, Labarum (The Roman Imperial Standard adopted after Constantine's Conversion) ; 4, Palm Branches ; 5, Scourge ; 6, Crown of Thorns ; 7, Hammer and Nails ; 8, The Spear, Cup and Sponge ; 9, Ladder and Dice ; 10, The Seamless Robe ; 11, The Cross and Brazen Serpent ; 12, Fish and Trident ; 13, Lamb.

Under the Ruby (Resurrection) Window the shields show emblems of the Resurrection on a band of palm leaves.

Shields Nos. 1, Butterfly ; 2, Phoenix ; 3, Peacock ; 4, Lion ; 5, Egg ; 6, Palm Branches and Cross ; 7, Wheat ; 8, Jonah and Whale ; 9, Lazarus ; 10, Alpha ; 11, Lamb with Resurrection Banner ; 12, The Rising Sun ; 13, Four Rivers flowing from the Mountain.

Under the Emerald (Baptism) Window are emblems of Baptism, the band of decoration being based on nets and fish.

Shields Nos. 1, Dove ; 2, Font ; 3, Ark ; 4, Red Sea ; 5, Banner of the Cross ; 6, Sword (soldier) ; 7, Yoke (servant) ; 8, Shell (instrument of baptism and sign of a pilgrim) ; 9, Three Fishes ; 10, Chrysalis and Butterfly ; 11, Water Lily ; 12, Olive Tree ; 13, Tongues of Fire.

The South Transept main window carries on its central mullion a stone figure of St. Gabriel, with a lily, and the North Transept window (War Memorial Chapel) shows St. Michael carved in stone, with a sword.

On each side of the Memorial Chapel, beneath the window, are nine shields of stone bearing the arms of different units and corps. Reading from left to right, the following are the names :—

On the West side: The Lancashire Fusiliers, The King's (Liverpool) Regiment, The King's Own (Royal Lancaster) Regiment, The Royal Engineers, The Royal Artillery, The Royal Naval Volunteer Reserve, The Royal Naval Reserve, The Royal Marines, The Royal Navy.

On the East side: The Cheshire Regiment, The Prince of Wales' Volunteers (The South Lancashire Regiment), The Loyal (North Lancashire) Regiment, The Royal Army Service Corps, The 55th Division, The 30th Division, The Royal Army Medical Corps, The Royal Air Force, The Mercantile Marine.

On the East wall, below the shields and above the grille behind which is preserved the record of the names of donors of the Chapel, will be seen the inscription : " To the Glory of God and in memory of the Men of Liverpool and District who laid down their lives in the Great War, 1914-1918, this Chapel is dedicated."

At the entrance to the Chapter House, on either side of the doorway, are also two smaller figures representing Prudence (left) and Fortitude (right). Inside the Chapter House, carved on the walls between the windows, are the Coats of arms of the Earl of Lathom and of the Freemasons, and those of the City of Liverpool and the County of Lancaster, in order from left to right.

The Choir Reredos

The central feature of the Reredos is the big panel representing the Crucifixion, while below this and above the Holy Table is another large panel depicting the Last Supper. In smaller panels on either side of the Crucifixion are, on the right, The Agony in Gethsemane, and below it, Bearing the Cross ; and on the left, the Transfiguration, and below it the Descent from the Cross. At the extreme left is a panel representing the Nativity, and on the extreme right one showing the Resurrection. In the niches on each side are single figures depicting, at the top, Abraham (left) and David (right), as human ancestors of our Lord ; below these are Isaiah (left) and Jeremiah (right) ; and below these again Melchizedek (left) and Aaron (right).

CHAPTER IX.

Detailed Description of the Organ

THE instrument consists of 5 manuals, CC to C, 61 notes, and a "Willis" pedal board, CCC to G, 32 notes. There will be 168 speaking stops, and 48 couplers, etc., together with 6 spares, making a total of 222 drawstop knobs.

PEDAL ORGAN.

35 Stops (partially enclosed).

	Ft.	Wind press inch.		Ft.	Wind press inch.
1 Resultant bass (20 from No. 2)	64	10	18 *Violoncello m	8	6
2 Double open bass (20 from 6)	32	10	19 Stopped flute (20 from 14) stp.	8	6
3 Double open diap. (20 from 9)	32	10	20 *Open flute w	8	6
4 Contra violone (from 59 gt.) m	32	10	21 Twelfth (20 from 15) stp. w	5½	6
5 Double quint (20 from 15) stp.	32	6	22 Fifteenth (20 from 9 & 17) m	4	10
6 Open bass, No. 1 w	21½	6	23 *Flute triangulaire . . . w	4	6
7 Open bass, No. 2 w	16	10	24 Mixture, 17, 19, 22 . . m	3	rks. 6
8 Tibia (from 61 gt.) . . . w	16	6	25 Fourniture, 15, 19, 22, 26, 29 m	5	rks. 6
9 Open diapason m	16	6	26 *Fagotto m	16	6
10 Contra basso m	16	10	27 *Octave bassoon . . . m	8	6
11 *Geigen m	16	6	28 *Contra trombone . . . m	32	20
12 *Violon m	16	6	29 *Trombone m	16	20
13 Dolce m	16	6	30 Ophicleide m	16	20
14 Bourdon stp. w	16	6	31 Clarion m	8	20
15 Quint stp. w	10½	6	32 Contre bombarde Extension		
16 Octave (20 from 6) . . . w	8	10		m	32 30
17 Principal (20 from 9) . . m	8	10	33 Bombarde { 68 pipes . m	16	30
			34 Bombarde { harmonic . m	8	30
			35 Bombarde { trebles . m	4	30

Stops Nos. 11, 12, 18, 20, 23, 26, 27, 28, 29 (marked*) are enclosed in a separate swell box.

CHOIR ORGAN.

23 Stops (partially enclosed).

UNENCLOSED SECTION.

	Ft.	Wind press inch.
36 Contra dulciana m	16	4
37 Open diapason m	8	4
38 Rohr flöte stp. m	8	4
39 Dulciana m	8	4
40 Flute ouverte m	4	4
41 Dulcet m	4	4
42 Dulcina m	2	4
ENCLOSED SECTION.		
43 Contra viola m	16	4
44 Violin diapason m	8	4
45 Viola m	8	4
46 Claribel flute w	8	4

ENCLOSED SECTION *Cont.*

	Ft.	Wind press inch.
47 Unda maris (FF) . . . w	8	4
48 Octave viola m	4	4
49 Suabe flöte w	4	4
50 Lieblich piccolo . . . stp. m	2	4
51 Dulciana mix. 10, 12, 17, 19, 22 m	5	rks. 4
52 Bass clarinet m	16	4
53 Baryton m	16	4
54 Corno-di-bassetto . . . m	8	4
55 Cor anglais m	8	4
56 Vox humana m	8	4
57 Trumpet m	8	4
58 Clarion } harmonic . m	4	7

GREAT ORGAN.

29 Stops.

		Wind press inch.				Wind press inch.	
		Ft.				Ft.	
59	Contra violone . . . m	32	5	75	Principal . . . m	4	5
60	Double open diapason . m	16	10	76	Flute harmonique . . m	4	5
61	Contra tibia . . . w	16	5	77	Flute couverte . . stp. w	4	5
62	Bourdon . . . stp. w	16	5	78	Tenth . . . m	3	5
63	Double quint. . . stp. w	10 $\frac{1}{2}$	5	79	Twelfth . . . m	2 $\frac{1}{2}$	5
64	Open diapason No. 1 . . m	8	10	80	Super octave . . . m	2	10
65	Open diapason No. 2 . . m	8	10	81	Fifteenth . . . m	2	5
66	Open diapason No. 3 . . m	8	5	82	Mixture 12, 17, 19, 21, 22 m	5	rks. 5
67	Open diapason No. 4 . . m	8	5	83	Fourniture 19, 22, 24, 26, m	5	rks. 5
68	Open diapason No. 5 . . m	8	5		29 . . . m		
69	Tibia . . . w	8	5	84	Double trumpet (harm. m	16	15
70	Doppel flöte . . . w	8	5		trebs) . . . m	8	15
71	Stopped diapason . . stp. w	8	5	85	Trompette harmonique . m	8	15
72	Quint . . . m	5 $\frac{1}{2}$	5	86	Trumpet } harmonic . m	8	15
73	Octave No. 1 . . . m	4	10	87	Clarion } trebles . m	4	15
74	Octave No. 2 . . . m	4	5				

SWELL ORGAN.

31 Stops.

		Wind press inch.				Wind press inch.	
		Ft.				Ft.	
88	Contra geigen . . . m	16	5	105	Twelfth . . . m	2 $\frac{1}{2}$	5
89	Contra salicional . . . m	16	5	106	Fifteenth . . . m	2	5
90	Lieblich bordun, stp. w & m.	16	5	107	Seventeenth . . . m	1 $\frac{1}{2}$	5
91	Open diapason No. 1 . . m	8	5	108	Mixture 15, 19, 22, 26, m	5	rks. 5
92	Open diapason No. 2 . . m	8	5		29 . . . m		
93	Geigen . . . m	8	5	109	Contra hautboy . . . m	16	7
94	Tibia . . . w	8	7	110	Hautboy . . . m	8	7
95	Flauto traverso (harmonic) m	8	5	111	Krummhorn . . . m	8	7
96	Wald flöte . . . w	8	5	112	Waldhorn . . . m	16	10
97	Lieblich gedackt . . stp. m	8	5	113	Cornopean } harmonic. m	8	10
98	Echo viola . . . m	8	5	114	Clarion . . . m	4	10
99	Salicional . . . m	8	5	115	Double trumpet (harm. m	16	15
100	Vox angelica (FF) . . . m	8	5		trebs.) . . . m	8	15
101	Octave . . . m	4	5	116	Trompette harmonique . m	8	15
102	Octave geigen . . . m	4	5	117	Trumpet } harm.. m	8	15
103	Salicet . . . m	4	5	118	Octave trump. } trebs. m	4	15
104	Lieblich flöte . . stp. m	4	5				

SOLO ORGAN.

22 Stops and 1 Coupler (partially enclosed).

		Wind press inch.				Wind press inch.	
		Ft.				Ft.	
UNENCLOSED SECTION.				ENCLOSED SECTION Cont.			
119	Contra hohl flöte . . . w	16	7	131	Cornet de violes (tin) 10, 12, m	3	rks. 7
120	Hohl flöte . . . w	8	7		15 . . . m	16	7
121	Octave hohl flöte . . . w	4	7	132	Cor anglais . . . m	8	7
ENCLOSED SECTION.				133	Clarinet (orchestral) . . m	8	7
122	Contra viole (tin) . . . m	16	7	134	Oboe (orchestral) . . . m	8	7
123	Viole-de-gamble (tin) . . m	8	7	135	Bassoon (orchestral) . . m	8	7
124	Viole d'orchestre (tin) . . m	8	7	136	French horn . . . m	8	7
125	Violes celestes (tin) (FF) m	8	7	137	Contra tromba . . . m	16	20
126	Flute harmonique . . . m	8	7	138	Tromba real } har- m	8	20
127	Octave viole (tin) . . . m	4	7	139	Tromba } monic m	8	20
128	Concert flute (harmonic) m	4	7	140	Tromba clarion . . . m	4	20
129	Violette (tin) . . . m	2	7	141	Solo trombas o ⁿ great m		
130	Piccolo harmonique . . m	2	7				

BOMBARDE ORGAN.

5 Stops (unenclosed).

142	Grand chorus Sub-unison, m	16	20
	unison, 5, 8, 12, 15, 19, m	8	30
	22, 26, 29, . . . m	4	30
		8	50
143	Contra tuba		
144	Tuba		
145	Tuba clarion		
146	Tuba magna		

The stops of this department are played from the fifth keyboard, the action being controlled by draw stop knob " Bombarde on."

ECHO ORGAN.

N.B.—This organ has been prepared for only and is not yet built.

4 Pedal and 19 Manual Stops (enclosed).

				Wind press inch					Wind press inch.		
				Ft					Ft.		
ECHO PEDAL.											
147	Salicional	.	m	16	3½	158	Celestina	.	w	4	3½
148	Echo bass	.	stp. w	16	3½	159	Fernflöte	.	stp. m	4	3½
149	Fugara	.	m	8	3½	160	Rohr nasat	.	stp. m	2½	3½
150	Dulzian (reed)	.	m	16	7	161	Flautina	.	m	2	3½
ECHO MANUAL.											
151	Quintaton	.	stp. m	16	3½	15	.	m	3	rks.	3½
152	Echo diapason	.	m	8	3½	163	Chalumeau	.	m	16	7
153	Cor-de-nuit	.	stp. m	8	3½	164	Trompette	.	m	8	7
154	Carillon (gongs Tenor C)	.	m	8	—	165	Cor harmonique	.	m	8	7
155	Flauto amabile	.	w	8	3½	166	Musette	.	m	8	3½
156	Muted viole	.	m	8	3½	167	Hautbois d' Amour	.	m	8	3½
157	Aeoline celeste (FF)	.	m	8	3½	168	Voix humaine	.	m	8	3½
						169	Hautbois octaviante	.	m	4	3½

The echo manual stops are played from the fifth keyboard, the action being controlled by drawstop knob "Echo on."

COUPLERS, ETC.

170	Choir to pedal.	194	Solo octave.
71	Great to pedal.	195	Solo unison off.
72	Swell to pedal.	196	Solo suboctave.
173	Solo to Pedal	197	Echo octave.
174	Solo tenor solo to pedal.	198	Echo unison off.
75	Bombarde and echo to pedals.	199	Echo suboctave.
76	Swell to choir.	200	Great pistons to pedal pistons.
77	Solo to choir.	201	Pedal box on swell pedal.
178	Echo to choir.	202	Pedal box on solo pedal.
79	Bombarde to choir.	203	Pedal box on choir pedal.
80	Choir to great.	204	Echo "on."
81	Swell to great.	205	Bombarde "on."
82	Solo to great.	206	Tremulant to choir.
183	Bombarde to great.	207	Tremulant to swell (sin. wind).
84	Echo to great.	208	Tremulant to swell (7in. wind) (wood-windy)
185	Solo to swell.	209	Tremulant to solo.
186	Echo to swell.	210	Tremulant to echo.
187	Echo to solo.	211	Great adjustable piston lock.
188	Choir octave.	212	Swell adjustable piston lock.
189	Choir unison off.	213	Choir adjustable piston lock.
190	Choir suboctave.	214	Solo adjustable piston lock.
191	Swell octave.	215	Echo adjustable piston lock.
192	Swell unison off.	216	Pedal adjustable piston lock (six spare
193	Swell suboctave.	217 to 222	Six spare knobs.

ACCESSORIES: MANUAL.

GREAT (in key slip).
 9 pistons to great organ (adjustable at switchboard).
 1 adjustable piston (with locking knob).
 6 reversible pistons to great pedal, swell to great, choir to great, solo to great, bombarde to great and solo trombas on great.

SWELL (in key slip).
 9 pistons to swell organ (adjustable at switchboard).
 1 adjustable piston (with locking knob).
 3 reversible pistons to swell to pedal, echo to swell, solo to swell.

CHOIR (in key slip).
 9 pistons to choir organ (adjustable at switchboard).
 1 adjustable piston (with locking knob).
 5 reversible pistons to choir to pedal, bombarde to choir, echo to choir, solo to choir, and swell to choir.

SOLO (in key slip).
 9 pistons to solo organ (adjustable at switchboard).
 1 adjustable piston (with locking knob).
 2 reversible pistons to solo to pedal and echo to solo.

BOMBARDE AND ECHO (in key slip).
 4 pistons to bombarde organ.
 9 pistons to echo organ (adjustable at switchboard).
 1 adjustable piston to echo (with locking knob).
 1 reversible piston to bombarde and echo to pedal.
 9 pistons (3 each in tops of choir, great and swell bass key-frames) giving great and pedal combinations, 1 to 9. These pistons are duplicated in the treble frames.
 5 pistons in fronts of treble key-frames and duplicated also in the bass key-frames, giving special combinations on manuals, pedals and couplers.

ACCESSORIES : PEDAL.

- 9 pedal pistons to pedal organ (adjustable at switchboard).
 1 adjustable piston (with locking knob).
 10 pedal pistons duplicating swell pistons.
 3 reversible pedals, duplicating reversible pistons to great to pedal, bombarde to pedal and bombarde to great.
 4 reversible pedals to solo, swell, choir and echo tremulants.

- 1 reversible pedal to great and pedal combinations coupled.
 2 pedals (crescendo and decrescendo respectively) actuating great and pedal organs simultaneously.
 Balanced crescendo pedals to swell, choir, solo and echo, and pedal boxes.

ANALYSIS OF CONTENTS.

	Speaking Stops.	Pipes.
Pedal Organ	35	996
Choir Organ	23	1,651
Great Organ	29	2,257
Swell Organ	31	2,130
Solo Organ	22	1,459
Bombarde Organ	5	854
Echo Organ	23	1,343
Total	168	10,690

Couplers, etc., 48 ; Gongs, 49 ; Spares, 6.

Total number of drawstop knobs 222.

The organ occupies two chambers in the first bay on each side of the chancel, and also will, when the echo organ is built, occupy a portion of the South Chancel triforium.

The great, solo, tuba, and a portion of the pedal organ are situated in the South chamber, while the echo organ will be placed in the triforium above. The swell, choir and remainder of the pedal organ occupy the North chamber.

The organ comprises six manual departments, choir, great, swell, solo, bombarde and echo. These are played from five keyboards, the bombarde and echo being both played from the fifth manual.

In each department, while retaining the various tone-colours traditionally assigned to it, the endeavour has been to develop these varying classes of tone to the fullest extent in "families," so as to ensure correct balance in the departments themselves as well as in the ensemble.

Details, Dimensions and Scales

The internal appearance of the organ is unusual, particularly for an instrument of this size. For instance, in the North chamber the only internal pipe work visible is the unenclosed choir and about six unenclosed pedal stops. No mechanism is visible. The walls of the swell, choir and pedal boxes on this side rise from the floor of the chamber, totally enclosing not only the pipes and sound boards but also their respective building frames, wind reservoirs and action. The pedal swell box is 13 feet wide, 12 feet 8 inches deep and 25 feet high. This is fitted with shutters on three sides as well as on the top, arranged so as to project the tone into the North Transept. The pipes are practically unenclosed when the box is open. The main swell box

is 13 feet wide, 13 feet 1 inch deep and 28 feet high. The scale of the double open wood is 3 feet 2 inches by 2 feet 9 inches, made of 3 inch material without blemish. The weight of the CCCC pipe is one ton two cwts. The timber for this stop had to be specially imported. The scale of the double open metal is 24 inches, made of hard rolled zinc with metal mouth. Thickness of zinc, No. 7 Birmingham wire gauge. The weight of the CCCC pipe is 17 cwts.

The blowing installation comprises three rotary blower sets, with three electric motors, the total horse power being 32. These are controlled by push buttons at the console. The electric current for the action is provided by a motor generator set, for charging a battery of storage cells. This set is automatically brought into use when either of the main blowing sets is in operation.

The original specification was drawn up by Mr. W. J. Ridley, the donor's nephew, in consultation with Messrs. Willis & Co. Subsequently the specification was modified, Mr. H. Goss Custard, the Cathedral Organist, acting as adviser and consultant to the Cathedral Committee.

CHAPTER X.

Technical Details

The Task of Construction

IN December, 1904, the Contract was let to the Liverpool firm of Building Contractors, Morrison & Sons, Wavertree, to excavate and prepare the foundations for the Lady Chapel, Chapter House, Choir and Transepts, Vestries, etc.

The nature of this ground necessitated deep foundations in order to get down to the solid hard stone capable of carrying safely, without settlement, this large and heavy structure. The foundations for the main piers on the East side were carried down to a depth of 54 feet below the ground floor level, and were 45 feet square at the bottom, gradually diminishing to 25 feet square at the ground level, the excavations being very strongly timbered to prevent the sides slipping. When all the soft rock had been excavated and the hard stone was reached, the excavations were filled up solid with Portland cement concrete. The foundations of the inner piers and walls varied in depth from 20 to 30 feet according as the hard rock was found, for in no case was concrete placed until this was reached. The whole of these foundations were then carried up in blue Staffordshire bricks, built in cement to the correct levels to receive the walls of the superstructure..

To complete these foundations, it was necessary to excavate and remove 70,000 tons of earth, mix and place in position 26,000 tons of cement concrete, build in cement one and a quarter million blue bricks and 400,000 St. Helens bricks, and set in position 6,000 cubic feet of Woolton stone, this work being completed in 16 months. The approximate number of men employed was 300 per week.

On the 14th May, 1906, the Cathedral Committee instructed Messrs. Morrison & Sons, Wavertree, to proceed with the superstructure. Woolton Stone being selected for this work, the Contractors at once took over the Woolton Quarries distant some five miles from the site, and laid down the necessary machines to produce this stone in large quantities. The whole of the stonework was worked on the site, a large setting-out shop was erected, with a setting-out board 40 feet by 40 feet, where every stone was marked out full size, and a template made of each stone. These templates had to be very accurate, so that each stone chiselled by the various masons will fit into its right place, particularly the Tracery Windows and Groining to Roof, where almost every stone is a different size and shape.

Beginning with the Lady Chapel, and pushing this on in advance of the other portion, the Chapel with the necessary Vestries, etc., was

completed and opened on the 29th June, 1910, having taken four years to build. By this date, considerable progress had also been made with the masonry for the Choir and Transepts.

In addition to the machinery at the Quarry, the plant at the actual site included four electrically driven stone saws, and the necessary cranes, jibs, etc., to handle and place in position stone 6 tons weight at a height of 120 feet.

Specially strong timbers were necessary to carry the vaulting ribs over the first portion of the Central Space, and large upright baulks were erected from the ground to support the platform on which the centering was constructed. An idea of the strength of this timbering can be gauged from the fact that the weight of the vaulting was approximately 500 tons. Elaborate centering was also necessary for the large arch over the Temporary Wall, which has a span of 62 feet.

The size of the stones for the centre bosses of the Choir vault is 5 ft. by 5 ft. by 4 ft., and when ready for fixing they weighed over 3 tons, while the central boss to the large groining over the Central Space required a stone 7 ft. by 7 ft. by 4 ft., weighing over 5 tons.

The quantity of stone used in the Contract was 823,500 cubic feet. The whole of the outside is built of Woolton stone, but a small percentage of Rainhill and Runcorn stone was used for the inside work, and the steps leading from St. James's Road are built of Lazonby stone fixed upon a concrete foundation.

The outer roof of the Choir, Transepts, and Central Space was constructed in reinforced concrete covered with copper sheets, 31 tons of copper being required for this work, while the gutters and flats were laid with Trinidad Asphalt, by The Limmer and Trinidad Lake Asphalt Company's own workmen. The total number of bricks used in the work above the foundation was over 6½ millions, and 2,650 tons of cement were also used.

After the outbreak of the war, the progress of the work gradually slackened as the able-bodied men joined the Forces, until, in 1917, only a few "over military age" men were left on the work, and the stone quarries were idle until 1920. Since the quarries had been left idle so long, it took a considerable time to re-open the workings. Owing to this and the shortage of men at the quarry it was not until about the middle of the year 1920 that it was possible to get anything like a full staff working at the site.

The average number of men employed per week at the different periods are as follows:—

1906 to 1914, 243; 1914 to 1920, 60; 1920 to 1924, 239.

All the oak work, (except the Choir Stalls, which were a special gift and were made by Messrs. Waring & Gillow, Ltd.), was prepared at the Contractors' workshop, Wavertree, where the oak had been seasoning for some years.

The Organ Cases, Doors for the South Vestries, Wall-panelling for the Chapter House, and Ceiling for the Chapter House Lobby were in preparation when war broke out. Immediately after the

war, the Bishop's Throne, Clergy Stalls, and the remaining wood-work was put in hand. After completion, but before being fixed, it was specially treated to give it a matured colour.

In connection with the Heating Installation, the whole of the space below the Transepts and Central Space was excavated to a depth of over 20 feet to provide space for the maze of hot air and other ducts, the heating apparatus and electrical machinery. The ducts, flues and heating chambers are constructed throughout of reinforced concrete.

The main floor of the Transepts, Central Space, Choir and Chancel are formed of reinforced concrete slabs, supported on large reinforced concrete beams, a few of which were made hollow inside to act as main ducts for the hot air. Resting on the main floor are a series of longitudinal ribs of reinforced concrete 12 inches high and 16 inches apart, these are covered with $1\frac{1}{4}$ inch slate slabs floated on top with cement to a level to receive the marble flooring. It is through the ducts thus formed that the hot air to warm the building circulates. Some 2,100 tons of cement concrete and 49 tons of steel reinforcements were used in connection with the heating scheme alone.

The marble flooring of the building was executed by Messrs. John Stubbs & Sons, of Crown Street, Liverpool, some 150 tons of marble being required for the floor, the cutting and polishing of which was all done at Crown Street.

D. M.

Heating, Ventilating and Fire Prevention

The arrangements for heating the Cathedral, being on an entirely new system, require special reference.

Very early in the history of the building of the Cathedral, before the principal foundations were laid, the question of heating was carefully considered, so that preparation might be made as the work proceeded, and subsequent cutting and disfigurement of the structure avoided. It was then decided to adopt a combined system of warm air and hot water with an accelerated circulation, similar to the heating systems in Westminster Abbey, St. Paul's Cathedral and many other large churches. With this system the heat lost through the windows, walls, etc., is made up from hot water pipes and radiators under the windows and any other places where heat is rapidly lost. The balance of the heat required and the heating of the air for ventilation is provided by warm air stoves. These stoves consist essentially of a wrought iron box enclosed in a brick-work box, with an annular air space between the two. The wrought iron box encloses a furnace and the air to be heated is drawn or blown through the annular space.

It was arranged to heat the Lady Chapel, Vestries, Ambulatory and Chapter House by hot water only, the radiators being specially designed by the Architect to harmonise with the building. That portion of the apparatus in the Lady Chapel and adjoining Vestries has been in use since the opening of that part of the building.

In the year 1920 the Engineers, G. N. Haden & Sons Ltd. (having developed and patented a system of heating by means of a warm floor) submitted an alternative scheme for the main building, which was adopted by the Committee after very careful consideration.

The method of heating a building by warming the floor was used by the Romans, as may be seen in the Baths at Bath and in the Baths of Caracalla at Rome. Here the hot gases and products of combustion from a fire outside the room passed under the floor on their way to a chimney stack.

In the Cathedral almost the entire floor space consists of a double floor, enclosing a system of shallow ducts. The warmed air from stoves, similar to those above-mentioned, is circulated through these ducts by an electrically driven centrifugal fan. The system of ducts is a closed one and the same air is circulated continually through the system, so that there will be no accumulating deposit of dust to clean out. There are no steam or water pipes to require attention, nor is there any buried metal work to deteriorate in course of time.

Under this arrangement the floor of the Cathedral itself becomes an immense radiator, the surface of which is so large compared to that of hot water radiation that the temperature required at its surface is considerably below blood temperature, and for this reason the floor does not feel warm to the feet. The tempering of the marble floor will, however, add to the comfort of the congregation, and, the heating surface being at a very low temperature, there will be no drying of the air. The heat is evenly distributed and down draughts are prevented because the heating surface is the whole floor area of the Choir, Aisles and Transepts.

A hot water radiator is provided at the sill of the large East Window behind the Reredos, and similar provision is made at the North Transept window to counteract the great loss of heat through these large areas of glass. There are radiators also in the Triforium to counteract the loss of heat there.

The heating chamber is situated under the centre of the Cathedral, with an approach from the roadway near the South Transept for fuel. The floor heating apparatus, hot water boilers, air circulating and ventilating fans are all arranged in the chamber, and provision is made for the apparatus that will be required for heating the Nave when that part of the Cathedral is built, the ducts being carried through the temporary wall ready for extension.

The air which warms the floor has no access to the air in the building, special means are therefore provided for the admission of fresh air for ventilation. This air is warmed to the temperature of the inside of the building by a warm air stove, and delivered overhead by an electrically-driven centrifugal fan. Extraction of air from floor level is effected by a similar fan discharging into the Churchyard.

This system could not have been installed without the cordial co-operation of the architect, who has given the Engineers every assistance.

HYDRANT SERVICE.—On account of the height of the Cathedral and the elevation of the site the pressure on the water mains is not sufficient for hydrant service. A powerful electrically-driven pump has therefore been provided in the basement, and there is a tank of 20,000 gallons capacity, from which the pump takes its supply. This is sufficient to supply two hydrants for half-an-hour. Hydrants are fitted in suitable positions in the Cathedral, and the pump can be started electrically from the hydrant boxes. The pump will be worked periodically to ensure that it is in good working order.

G.N.H.

Electrical Installation.

Electricity is used for lighting the building by some 300 incandescent lamps, which are mounted principally in reflector fittings on the columns in the Choir and in large pendants over the seating in the central space.

Facilities are also given for the use of electric radiators in the Vestries and of vacuum cleaners by the provision of 16 wall plugs.

Power is provided by 9 motors (varying in size from 98 h.p. down to $1\frac{1}{2}$ h.p.) for the fire pump, ventilating, heating and organ blowing. About 10,000 yards of paper insulated twin lead-covered conductors made by the British Insulated and Helsby Cables Ltd., have been used.

The lighting fittings have been manufactured by the British Thomson-Houston Co. Ltd., of Rugby, to the design of the architect.

The complete installation has been carried out by Messrs. John Hunter & Co., 22 Rodney Street, Liverpool, to the specification of the Electrical Adviser to the Committee, Mr. A. Lester Taylor, M.I.E.E.

A.L.T.

APPENDIX I.

The Liverpool Cathedral Committee

President : THE RT. HON. THE EARL OF DERBY, K.G.

Chairman : THE RT. REV. THE LORD BISHOP OF LIVERPOOL.

Members of the Executive Committee with Date of First Appointment.

**Signifies Members of the Stained Glass and Ornaments Sub-Committee.*

Chairman :

*SIR FREDERICK M. RADCLIFFE, K.C.V.O., 1901 (Treasurer 1901-13,
Vice-Chairman 1902-13, Chairman 1913, Chairman Stained
Glass Committee 1907).

Deputy Chairman :

*SIR W. B. FORWOOD, K.B.E., 1901 (Chairman 1901-1913).

Hon. Treasurers :

H. HEYWOOD NOBLE, 1912 (Treasurer 1914).

*SIR CHARLES H. MORTON, 1916 (Treasurer 1918).

Hon. Secretaries :

THE REV. CANON SYLVESTER, 1908.

*H. SUTTON TIMMIS, 1912.

*H. M. ALDERSON SMITH, 1919.

Ex Officio Members :

THE RT. HON. THE LORD MAYOR OF LIVERPOOL

*THE RT. REV. THE LORD BISHOP OF LIVERPOOL.

Appointed :

1901—*THE RT. REV. BISHOP CHAVASSE.

THE HON. SIR ARTHUR STANLEY (Treasurer 1901-1913).

*THE VEN. ARCHDEACON SPOONER.

J. C. ECKERSLEY.

1908—THE RT. HON. THE EARL OF DERBY, K.G.

G. ROLLO.

1912—*THE RT. REV. THE BISHOP OF DOVER.

SIR THOMAS ROYDEN, Bart., C.H.

J. STONE.

J. GREVILLE EARLE.

1913—*HIS HONOUR JUDGE DOWDALL, K.C. (Chancellor of the Diocese).

1916—THE VEN. ARCHDEACON HOWSON

ALDERMAN A. S. MATHER, C.B.E

1919—A. C. TOD, O.B.E.

T. STONE.

1921—THE RT. REV. THE BISHOP OF WARRINGTON.

1922—*V. E. COTTON, O.B.E.

1923—THE REV. CANON MORLEY STEVENSON.

1924—THE REV. CANON W. THOMPSON ELLIOTT.

THE REV. CANON C. E. RAVEN.

W. R. GLAZEBROOK.

SIR ARNOLD RUSHTON.

1925—THE REV. CANON J. T. MITCHELL.

F. W. BAIN.

Acting General Secretary :

O. P. ROBERTS, 1924.

Past Members of the Executive Committee.

- 1901— The late EARL OF DERBY.
 The late ALDERMAN A. CROSTHWAITE.
 The late VEN. ARCHDEACON MADDEN (Chairman Organisation Committee).
 The late CANON STEWART.
 The late SIR R. A. HAMPSON (Hon. Secretary).
 *The late ARTHUR EARLE (Chairman Finance Committee and Hon. Secretary).
 The late CANON PENRHYN (Hon. Secretary).
 The Very Rev. THE DEAN OF NORWICH (Hon. Secretary, resigned 1905).
 The late ALDERMAN W. BARTLETT.
 The late T. SHELMERDINE.
 The late H. S. WOODCOCK.
 H. DOUGLAS HORSFALL (resigned 1905).
 *The late ROBERT GLADSTONE (Deputy-Chairman).
 The late SIR ALFRED L. JONES, K.C.M.G.
 The late JOHN BRANCKER.
 The late ALDERMAN R. DART.
 J. J. COCKSHOTT (resigned 1903).
 The late J. WHITE.
 The late F. J. HARRISON.
 The late COL. R. A. FARINGTON.
 The late EARL OF LATHOM (Vice-President).
 *The late T. SUTTON TIMMIS.
 The RT. REV. THE LORD BISHOP OF LICHFIELD (resigned 1910).
 The late A. G. LYSTER.
- 1908— The late J. G. RODGER.
 The late CANON AINSLIE.
 SIR AUBREY BROCKLEBANK (resigned 1908).
 OSWALD HARRISON (resigned 1910).
- 1912— The late HERBERT P. HARRISON.
 The late Rev. J. BELL COX.
 *The late DR. R. CATON (Deputy-Chairman).
 J. ROBERTSON DUNN (resigned 1914).
 HUBERT LAWRENCE (resigned 1914).
 JOHN GLYNN (resigned 1925).
- 1913— W. S. PATTERSON (resigned 1914).
 The late H. C. WOODWARD.
- 1914— The late R. E. R. BROCKLEBANK.
 The late REV. STEPHEN GLADSTONE.
- 1916— The REV. CANON HOCKLEY (resigned 1925).
- 1917— MAJOR THE HON. R. F. MOLYNEUX, M.V.O. (resigned 1924)

Former General Secretaries.

- The late J. ALDERSON SMITH (1901-1914).
 The late H. A. GREGORY (1914-1924).

APPENDIX II.

A List of the Individuals and Firms principally concerned with the building of the Cathedral

ARCHITECT: SIR GILES GILBERT SCOTT, R.A.

MANAGING ASSISTANT TO SIR GILES GILBERT SCOTT: A. G. CRIMP.

CLERKS OF THE WORKS: O. PITTAWAY and the late A. GREEN.

CONSULTANTS: A. H. HUNTLEY (Reinforced Concrete).

A. LESTER TAYLOR (The Electrical Installation).

W. J. RIDLEY and H. GOSS CUSTARD (The Organ).

Prof. L. WILBERFORCE (Heating).

QUANTITY SURVEYORS: Messrs. NORTHCROFT & NICHOLSON.

CONTRACTORS: For the Building and Foundations—

Messrs. MORRISON & SONS LTD., Wavertree, Liverpool.

For Heating, Ventilating and Fire Protection—

Messrs. G. N. HADEN & SONS LTD., Trowbridge.

For Marble Flooring and Terrazzo Work—

Messrs. JOHN STUBBS & SONS, Crown St., Liverpool.

For Marble Works other than Flooring—

Messrs. FARMER & BRINDLEY, LTD., 63, Westminster
Bridge Road, London.

For Electric Lighting Installation—

Messrs. JOHN HUNTER & Co., Rodney Street, Liverpool.

Sub Contractors to Messrs. Hunter: The British
Thomson Houston Co. Ltd., Rugby; Messrs.
Osler & Co., 230, Broad Street, Birmingham.

For Asphalt—

THE LIMMER & TRINIDAD LAKE ASPHALT CO. LTD.,
34, Victoria Street, London, S.W.1.

For Woodwork—

Messrs. MORRISON & SONS LTD., Wavertree, Liverpool.

N.B.—The Choir Stalls were made to order of
the donor by Messrs. Waring & Gillow Ltd.,
Bold Street, Liverpool.

ORGAN BUILDERS: Messrs. HENRY WILLIS & SONS, and LEWIS & Co. LTD.,
234, Ferndale Road, London, S.W.9.

BELL FOUNDERS: Messrs. MEARS & STAINBANK, 32-34, Whitechapel Road,
London, E.1.

STAINED GLASS MAKERS: The whole of the Stained Glass in the Choir,
Transepts, Aisles, and Lady Chapel—

Messrs. JAMES POWELL & SONS (WHITEFRIARS) LTD.,
Wigmore Street, London, W.1.

The Chapter House Windows—

Messrs. MORRIS & Co., 17, George Street, Hanover
Square, London, W.1.

The Ambulatory Windows—

Messrs. BURLISON & GRYLLS, 36, Gt. Ormond Street,
London, W.C.1.

The Chapter House Staircase Window—

Messrs. C. E. KEMPE & Co. LTD., 28, Nottingham Place,
London, W.1.

METAL WORKERS: Bronze Gates to Choir and Reading Desk for Lectern :—
THE BROMSGROVE GUILD LTD, Bromsgrove,
Worcester.

Communion Rails and Bronze Work in the Memorial
Transept :—

W. GILBERT and L. WEINGARTNER, 62, Weamen
Street, Birmingham.

N.B.—The Metal was cast in the foundries of Messrs.
H. H. MARTYN & Co. LTD., Cheltenham.

Communion Plate, Mallet and Trowel :—

Messrs. ELKINGTON & Co. LTD., Lord Street,
Liverpool.

Silver Ornaments, Door Furniture, Bronze Grilles and
Lady Chapel Electric Light Fittings and Gate to Bishop's
Stair :—

W. BAINBRIDGE REYNOLDS, Manor House Metal
Works, 7b, Old Town, Clapham, London, S.W.

EMBROIDERERS: THE LIVERPOOL CATHEDRAL EMBROIDERY ASSOCIATION
(Foulder and Hon. Sec., Miss Stolterfoht).

The Embroidery was designed by C. G. HARE and the
late G. F. BODLEY, R.A., and was mounted by
Messrs. WATTS & Co. LTD., 66, Baker Street,
London, W.1.

ILLUMINATOR: G. SCRUBY, 42, Jermyn Street, London.

BOOK BINDER: G. SUTCLIFFE, 1, Poland Street, Soho, London.

GILDER AND DECORATOR: G. TOSI, 58, Beauchamp Place, Brompton
Road, London, S.W.

SCULPTORS: W. GILBERT, P. HONAN, J. PHILLIPS, Miss REED
L. WEINGARTNER.

CARVERS: W. DAVIS, M. HOYLE, J. PHILLIPS, W. MEADOWS, H. G. RATCLIFF,
E. STEEL, A. TURNER (of H. H. MARTYN & Co. LTD., Cheltenham),
A. VIAULT.

FOREMEN: R. COOPER (General)
J. HICKMAN (Scaffolder)
W. MEREDITH (Mason)

J. OAKES (Joiner)
W. THRELFALL (Plumber)
J. VAUGHAN (Bricklayer)

WORKMEN associated with the building for many years :—

W. ANDREWS (Cranedriver)

C. BROWN (Mason)

W. BROWN (Mason)

J. JOYCE (Labourer)

J. KENWRIGHT (Mason)

J. MOORHOUSE (Mason)

R. PARKER (Mason)

J. ROBERTS (Mason)

J. WALTON (Mason)

J. WEDGEWOOD (Timekeeper)

J. WILLIAMS (Blacksmith)

W. WOODS (Mason)

APPENDIX III (A).

List of Subscriptions to the Various Cathedral Building Funds Paid and Promised to 23rd March, 1926

See also Donations for Special Objects, Appendix III (b).

N.B.—In the middle of June, 1924, an appeal was made for £300,000 towards the estimated cost of building the Great Central Space and Western Transepts. Further subscriptions will be gratefully acknowledged by the Hon. Treasurers, Church House, Liverpool, to whom cheques should be made payable.

*Building Fund to 19/7/24. †Memorial Transept. £ s. d.				£300,000 Fund £ s. d.	*Building Fund to 19/7/24. †Memorial Transept. £ s. d.				£300,000 Fund. £ s. d.
Anonymous	10000	0	0*		Adami, Dr. G. (Vice Chancellor L'pool Univ.)	—			10 10 0
" (London)	1050	0	0*		Adams, John R.	5	0	0*	
" (per Rev. D. Porter)	1000	0	0*		Ager, Lieut.-Col. F. G., D.S.O.				25 0 0
" (per Manager Westminster Bank)	1000	0	0*		Agnew, T. F. A.	5	0	0*	
"	400	0	0*		Aitken, Mrs.	100	0	0*	Deceased
"	250	0	0*		Ainscough, Mr. & Mrs. J.M.	—			50 0 0
"	30	0	0*		Ainslie, Rev. Canon	20	10	0*†	
"	25	0	0*		" & Mrs.	—			20 0 0
"	11	5	0*		Airey, George	120	0	0*	
"	10	0	0*		Alexander, A.	5	0	0*	
" (per Principal Tate)	10	0	0*		" Robert	1000	0	0*	Deceased
"	6	10	0*		Allan, R. G.	600	0	0*	Deceased
"	5	5	0*		" James	50	0	0†	
"	5	0	0*		" James Hugh	100	0	0*	Deceased
"	5	0	0*		" Mrs. R. G.	—			500 0 0
"	5	0	0*		Alsop, James W.	50	0	0*	Deceased
"	5	0	0*		" Mr. & Mrs. J. W.	50	0	0†	20 0 0
"	5	0	0*		Ambrose, John	5	0	0*	
"	100	0	0†		Anchor Line (Henderson Bros., Ltd.)	50	0	0†	
"	—			500 0 0	Anders, M.	5	0	0†	
"	—			100 0 0	Anderson, Mrs. W. H.	—			25 0 0
"	—			100 0 0	Anderson, C. J.	—			5 0 0
"	—			100 0 0	Anderson, Mrs. H. and Mrs. Hosack	10	0	0†	
" (per W. A. Ball)	—			25 0 0	Anderson, Miss M. A. F.	50	0	0*	
"	—			25 0 0	" Rev. Canon	5	0	0*	Deceased
"	—			20 0 0	" Mr. & Mrs. R.	21	0	0†	
"	—			13 0 0	Appleton, C.	10	10	0*	
"	—			10 0 0	" Mrs.	10	10	0*	
"	—			10 0 0	Appleyard, Miss C. M.	—			25 0 0
" (per Sub-Dean)	—			10 0 0	" Miss Mabel	—			20 0 0
"	—			5 0 0	Arcadian Ladies' Club	—			5 0 0
"	—			5 0 0	Arden, T. H.	—			25 0 0
" (per T. Forrester)	—			10 0 0	Ardua, Surgo (per)	55	0	0*	
" (per Cathedral Box)	—			20 0 0	Arkley, Dr. & Mrs.	10	0	0*	
" (per Ellesmere)	—			50 0 0	" Miss Evelyn A.	—			50 0 0
" (per H.P.B.)	—			5 0 0	" Miss E. S.	—			100 0 0
"	—			25 0 0	" Miss Gertrude	—			50 0 0
" (and Neill's Clasp)	—			10 0 0	" J. B.	600	0	0*	
"	—			10 0 0	" John W.	—			500 0 0
" (per the Lord (Bishop)	—			5 0 0	Armfield, Mrs.	20	0	0*	
"	—				Armitage, Miss C.	—			6 6 0
" (In remembrance of Liverpool Scottish at Hooe, June 16th, 1925)	—				Armour, Rev. Canon	50	0	0*	
" (per Dean's Clerk)	—			10 0 0	Armstrong, C. F. (in memory of the late Captain Ernest Eeberhard Hancewinckle)	10	0	0*	
An Old Liverpool Resident E.C.A.	5	0	0*	5 0 0	Arnold, Col. Stanley	105	0	0*	Deceased
Abram, Dr. J. Hill	10	0	0*	Deceased	" Miss	5	0	0*	
" & Miss	—			52 10 0	Arnot, Mr. & Mrs. C. T.	—			600 0 0
					Ash, Claudius & Sons, Ld.	10	10	0*	
					Ashcroft, A.	—			5 0 0
					" Charles	100	0	0	
					" Oscar S.	—			100 0 0
					" Peter	25	0	0*	Deceased
					Ashton, Miss Caroline	30	0	0†	
					" Miss E. L.	5	0	0*	

	*Building Fund to 19/7/24. †Memorial Transept.			£300,000 Fund.
	£	s.	d.	£ s. d.
Ashton, Miss Harriet . . .	20	0	0†	
" The Misses . . .	1100	0	0*	Deceased
" The Misses (in Memoriam) . . .	1000	0	0*	Deceased
Ashton, Tod & Noble . . .	53	17	6*	
Atcherley, Mrs. M. . .	—	—	—	5 0 0
Atkinson, J. F. H. . . .	100	0	0*	Deceased
" R. J. . . .	5	5	0†	
" W. J. A. . . .	5	0	0*	
Audley, Geo. . . .	—	—	—	500 0 0
A.B. . . .	20	0	0*	
B.A.A.B. . . .	—	—	—	50 0 0
C.M.B. . . .	50	0	0*	
H.B. (A Thankoffering) W.B. & A.L.B. (in Mem'm)	—	—	—	20 0 0 5 0 0
Bacon, S. S. (Trustees)	1000	0	0*	Deceased
Badger, H. Shakespeare . .	29	3	0*	5 0 0
Bahr, Misses . . .	200	0	0*	Deceased
Baildon, Mr. & Mrs. F.N. and Family . . .	5	0	0†	
Bailey, Miss Henrietta E. . .	1	1	0†	5 5 0
" J. L. . . .	25	0	0*	210 0 0
" L. C. . . .	—	—	—	50 0 0
" Dr. R. Threlfall, M.B.E. . . .	8	8	0*†	25 0 0
" W. . . .	5	0	0*	
" Francis W., D.S.O. . .	5	5	0†	Deceased
Baily, Mrs. L. . . .	100	0	0*	Deceased
Bale, Stewart . . .	—	—	—	5 5 0
Balfour, Williamson & Co. .	250	0	0*	
Balharry, Miss . . .	5	0	0*	
Ball, George H. . . .	1500	0	0*	Deceased
Balmer, P. & Son . . .	5	0	0*	
Bancroft, W. . . .	—	—	—	7 0 0
Banister, Frank W. . . .	—	—	—	50 0 0
Bankier, T. H. . . .	5	0	0*	
Banks, C. H. . . .	—	—	—	5 0 0
" Sir W. Mitchell . . .	10	0	0*	Deceased
Bannatyne, Mrs. Ethel L. . .	10	0	0*	
" Mrs. Janet Millar . . .	5	0	0†	
Banner, Harwood & Son . .	157	10	0*	10 10 0
" Sir J. S., Bart. . . .	1500	0	0*†	
" W. G. . . .	5	0	0*	
Barber, John . . .	20	0	0†	
Barbour, Edward . . .	—	—	—	5 5 0
Bardsley, J. W. (late Bp. of Carlisle) . . .	25	0	0*	Deceased
Bardsley, Mrs. Norman . .	—	—	—	200 0 0
Bardsley, Mrs. R. W. . .	5	5	0*	
Bardswell, Mrs. S. E. . .	—	—	—	25 0 0
Barker, George . . .	250	0	0*	Deceased
" W. Gerald . . .	—	—	—	100 0 0
Barker & Dobson, Ltd. . .	—	—	—	10 10 0
Barlow, W. . . .	5	5	0*	
" Mr. & Mrs. & Master Geoffrey . . .	—	—	—	10 0 0
Barnes, A. K. . . .	—	—	—	100 0 0
" W. P. . . .	5	0	0*	
Barnett, J. . . .	10	0	0†	
Barr, Sir Jas. & Lady . .	10	0	0*	
" James . . .	—	—	—	125 0 0
Bartlett, Miss A. J. . .	—	—	—	10 10 0
" Miss A. M. . . .	7	6	0*	
" Com. & Mrs. . . .	—	—	—	5 0 0
" Rev. F. A. . . .	11	11	0*†	
" J. Adams . . .	100	0	0*	
" Thomas . . .	21921	8	11*	Deceased
" Thomas . . .	—	—	—	10 0 0
" Mr. & Mrs. Wm. . .	500	0	0*	Deceased
Baskerville, H. D. . .	—	—	—	10 0 0
Bate, Thos. . . .	200	0	0*	Deceased
Bates, D. H. . . .	500	0	0†	
" F. A. . . .	500	0	0†	
" Sir P., Bt., G.B.E. . .	1000	0	0†	
Bateson, Percy . . .	10	0	0*	
" Wilfrid . . .	—	—	—	20 0 0
Batesons, Warr & Wims- hurst . . .	250	0	0*	
Batesons & Co. . . .	—	—	—	100 0 0
Baxter, Mr. & Mrs. Ernest .	—	—	—	26 5 0

	*Building Fund to 19/7/24.			£300,000 Fund.
	†Memorial Transept.			
	£	s.	d.	£ s. d.
Baxter, Miss F. E.	25	0	0*	
" F. H.	5	0	0*	
" H.	50	0	0*	Deceased
" Mrs. L. A.	20	0	0*	
" Miss	10	0	0*	Deceased
Baugh, Rev. Canon	11	5	0*	
Baylis, T. Henry, K.C.	5	5	0*	Deceased
Bazett, Mr. & Mrs. A.	25	0	0†	
Beath, Capt. & Mrs.	—	—	—	5 0 0
Beattie, Rev. Ernest H	20	0	0*	50 0 0
Beaumont, Mrs.	100	0	0*	
Beausire, Joseph	500	0	0*	
" Mrs.	—	—	—	25 0 0
" Mrs. F. A. M.	10	0	0†	
Beavan, Miss Margaret	—	—	—	5 0 0
Beazley, J. H.	—	—	—	21 0 0
" Eric B.	—	—	—	5 0 0
" R. C.	—	—	—	50 0 0
Beckwith, Col. H. L.	—	—	—	10 10 0
Bedwell, Miss	5	0	0*	2 2 0
" Miss Mary	5	0	0*	5 0 0
Beeston, Mrs.	5	0	0*	
Beith, Mrs. S.	—	—	—	10 0 0
Bell, Professor Blair	—	—	—	10 10 0
" Lady C. K.	—	—	—	100 0 0
" H. T.	—	—	—	5 5 0
" Rev. R. G.	5	0	0*	Deceased
" Mr. & Mrs. W. T. & Family.	20	0	0†	
" Miss Winifred (in memory of Mary Bell & Isabella Bell)	—	—	—	10 10 0
" Mrs. Ethel M. Forbes	—	—	—	6 6 0
Benefit (per Archdeacon Howson)	—	—	—	5 5 0
Bennett, Rev. G. L.	10	0	0*	
" J. E.	5	5	0*	
Bentley, Edward	10	0	0*	
" Frederick	50	0	0†	
Best, Mrs. C. A.	1100	0	0*	500 0 0
Besward, Mr. & Mrs. W.	—	—	—	5 5 0
" A Bishop	21	0	0*	
Bibby, Col. Alfred	100	0	0*	
" Arthur W.	—	—	—	500 0 0
" Mr. & Mrs. A. W.	305	0	0*†	
" Frank	250	0	0†	Deceased
" James	105	0	0*	Deceased
" Joseph	105	0	0*	Deceased
" Bros. & Compy.	105	0	0†	
Bickersteth, Mrs. A. S.	1550	0	0*†	Deceased
" Rt. Rev. Bp. and Mrs.	5	5	0*	Deceased
" Dr. E. R.	1000	0	0*	Deceased
" Miss	10	10	0*	
" The Misses	100	0	0*	
" Miss M. L.	—	—	—	100 0 0
" Miss C. M.	—	—	—	100 0 0
Bigland, Miss Audrey B.	5	1	4†	
Billson, Edgar L.	—	—	—	100 0 0
Binyon, Rev. F. D.	—	—	—	5 0 0
Bird, G. P.	—	—	—	10 0 0
" The Misses	17	0	0*	
" W. N.	50	0	0*	
Bishop, Miss A.	—	—	—	50 0 0
" Mr. C. J.	40	0	0*	Deceased
" Mrs. C. J.	35	0	0*	30 0 0
" Mrs. C. J.	—	—	—	Deceased
" Mr. & Mrs. C. J.	20	0	0†	
" Miss M. H.	—	—	—	60 0 0
Black, John	100	0	0*	Deceased
Blackburne, Col. Ireland, C.B.	250	0	0*	Deceased
" Col. Robert Ireland C.B., D.L.	100	0	0†	
Bleakley, Mrs. & Misses	5	5	0*	
Blewitt, Mrs.	25	0	0*	
Blezard, Mrs. Elizabeth	5	0	0*	Deceased
" Robert	1000	0	0*	Deceased

*Building Fund to 19/7/24.				*Building Fund to 19/7/24.			
†Memorial Transept.				†Memorial Transept.			
£ s. d.				£ s. d.			
£300,000 Fund.				£300,000 Fund.			
£ s. d.				£ s. d.			
Bloggs, B.	10	0	0*	Brocklehurst, Miss Jane . . .	500	0	0*
Bluet, Rev. C. C.	10	10	0*	" Mrs. L.	25	0	0†
Blundell, Cuthbert	50	0	0*	" Miss Lilian	500	0	0*
" C. W.	—	—	—	" Mrs. M.	500	0	0*
" Col. H. B. H.	—	—	—	" R.	100	0	0*
" C.B.	1250	0	0*	" Septimus	1900	0	0*
" Rev. Canon	100	0	0*	" Deceased	—	—	—
" Maj-Gen. R.	25	0	0*	Broadbent, Mrs. L.	20	0	0†
" Mr. & Mrs. F.	—	—	—	Brook, Rev. R.	—	—	—
Boadle, Mrs. L.	10	0	0†	Brown, Sir A. Hargreaves, . . .	—	—	—
Boddy, Mrs. Gill	25	0	0*	Bart., V.D.	4600	0	0*†
Bodey, Mr. & Mrs. R. T.	5	0	0†	Brown, Arthur B.	—	—	—
Bolton, Rev. H. S.	5	0	0*	" A. Theodore	35	10	0*
" W.	5	5	0*	" Capt.	5	0	0*
" Mr. & Mrs. W. R.	10	10	0†	" Rev. C. M.	5	5	0*
" W. & Family	5	5	0*	" Mrs. E. F. C.	10	0	0†
Booker Miss M. E.	50	0	0*	" Mr. & Mrs. H. S.	50	0	0†
Booth, Sir A. A., Bart.	500	0	0†	" Dr. J. Campbell	50	0	0*
" Charles	50	0	0†	" Leadley	5	0	0*
" Mrs. Lydia	5	0	0†	" Mrs. Mary H.	—	—	—
" Mrs.	5	0	0*	" Mrs. S. F.	5	0	0†
Bore, H. A.	—	—	—	" Mr. & Mrs. W.H.	—	—	—
" J. W.	—	—	—	Brownbill, Ald. Edmund	100	0	0*
Boult, Mrs. Herbert	25	0	0†	Browne, Mr. & Mrs. J.	5	0	0*
" Mrs. P. S. & Family	100	0	0†	Brunner, Henry	100	0	0*
Bourne, John H.	10	10	0	Bryham, Mrs. W. R.	50	0	0*
Bowes, Mr. & Mrs. Wm.	—	—	—	Buchanan Miss M.	—	—	—
Bowler, W.	100	0	0*	Buck, Anthony S.	25	0	0*
Bowring, F. C., J.P.	1000	0	0*	Buckley, Lt.-Col. & Mrs. A.	—	—	—
" C.T. & Co., Ltd.	100	0	0†	" Mr. & Mrs. Frank	—	—	—
Boyce, Sir Rupert	10	0	0*	" Mr. & Mrs. E. G.	10	10	0†
Boyd, Mrs.	150	0	0*	" Mr. & Mrs. Rex	—	—	—
Braby, Frank	5	0	0*	" W.	10	0	0*
Bradbury, J. F.	10	0	0*	" Mr. & Mrs. Wm.	—	—	—
Bradshaw, Mrs. Alice	—	—	—	" Capt. W. N.	—	—	—
" Mr. Mrs. & Miss	5	0	0†	" Edmund & Co.	50	0	0†
Brakell, Thomas	5	0	0*	Buckton Mrs. E.	5	0	0*
Bramley-Moore, Mrs. A. E.	25	0	0*	" J. D.	20	0	0*
Bramwell, E. Percy	—	—	—	" Mrs. J. D.	10	0	0*
Branker, Miss Ada	100	0	0*	" Mrs. J. R.	25	0	0*
" Miss A.	3	0	0†	" Mrs. M. E.	—	—	—
" Charles H.	5	0	0†	Bull, A. P.	—	—	—
" Mr. & Mrs. C.H.	50	0	0*	Bullen, Miss	5	0	0*
" Miss E.	25	0	0*	Burgess, Wm.	5	0	0*
" Miss	25	0	0*	Burn-Bailey, Miss Alice	5	0	0*
" Misses	55	0	0*	Burns, G. & J. Ltd.	5	5	0†
" John	1000	0	0*	Burrell, Mr. & Mrs. J. H.	422	5	0*†
" Richard	100	0	0*	" The Misses C. S.	—	—	—
Brandreth, (In memory of	—	—	—	" and A.	150	0	0†
" Thomas & Emma)	—	—	—	Burroughs, B. P.	—	—	—
Bremner, Mr. & Mrs. G.F.	21	0	0*	" Rev. J.	10	0	0*
Bridger, Mrs. A. Hingston	—	—	—	" A.	5	0	0*
" Rev. Canon	20	0	0*	Burrows, Rev. & Mrs. O. L	15	0	0*
Briggs, Professor H.	5	0	0*	Burton, Miles Kirk	—	—	—
" J. S.	—	—	—	Bush, E. P.	50	0	0†
Bright, Allan H.	10	0	0†	" Mr. & Mrs. Robt.	5	0	0*
" Mrs. A. H.	1000	0	0*	Bushell, Chas. J.	100	0	0*
" Miss M. H.	100	0	0*	" Mrs.	100	0	0*
" Ven. Arch. Hugh	50	0	0*	Bushby, E. F.	100	0	0†
Bristow, Miss	10	0	0*	Butler, W. H.	50	0	0*
Brittain, Miss	6	0	0*	Byford, H.	5	0	0*
Broad, Rev. J. Ledbrooke	5	0	0*	Byrne, C. J.	1000	0	0*
Brocklebank, Rev. C. H.	500	0	0*	Byron, Ashton (some of	—	—	—
" Harold	2000	0	0*	" the descendants of).	50	0	0*
" Mr. & Mrs. H.	1000	0	0†	E. S. C.	—	—	—
" Ralph	10000	0	0*	A. M. C.	50	0	0*
" R. E. R.	70	10	0*†	E. M. C.	50	0	0*
" Mr. & Mrs.	—	—	—	H. A. & R. C.	—	—	—
" R. H.	200	0	0†	J. C. (Estate of, per Rev.	—	—	—
" Sir Thomas.	1500	0	0*	" G. J.)	—	—	—
" T. J., Ltd.	100	0	0*	E. D. C.	10	0	0†
Brocklehurst, G.	111	10	0*†	H. C. (A Thankoffering)	10	10	0*
" G. W.	500	0	0*	N.C. (In Memoriam)	—	—	—
" Mrs. G. W.	—	—	—	Cadman, Mrs. Charlotte	—	—	—
" (in Mem'm	—	—	—	" S. G.	—	—	—
" late G. W.	—	—	—	Caine, Nathaniel	5	0	0†
" Brockle-	—	—	—	Calder, Miss	—	—	—
" hurst)	500	0	0*	" Misses	60	0	0*
" Henry	1500	0	0*	" Miss Fanny	100	0	0*
				" Miss F. L.	25	0	0*
				" James	8	7	0*

SUBSCRIPTIONS TO THE VARIOUS BUILDING FUNDS

95

*Building Fund to 19/7/24.					£300,000 Fund.	*Building Fund to 19/7/24.					£300,000 Fund.		
†Memorial Transept.						†Memorial Transept.							
	£	s.	d.				£	s.	d.				
Calder, James M. . . .	50	0	0*	Deceased		Cochran, W. H. . . .	10	0	0†	Deceased			
" John	20	0	0*	Deceased		Cochrane, Rev. J. H. D. . .	10	10	0*				
" Miss M. M. . . .	40	0	0*	Deceased		Cockeram, A. Winter . . .	—	—	—	100	0	0	
" Mrs. S. F. . . .	9	9	0*			Cockshott, J. J. . . .	50	0	0*				
Caldwell, Mr. & Mrs. F. . .	—	—	—	25	0	0	Coghlin, Mrs. Margaret (In memory of)	—	—	—	10	0	0
" T. Fisher	—	—	—	20	0	0	Cohan, Misses A.E. & Mary	105	0	0†			
Calvert, Mrs.	10	0	0*				Cohen, Harold L. . . .	—	—	—	500	0	0
" (In memory of Lord Harrowby)	5	0	0*				" Major J. Brunel . . .	—	—	—	100	0	0
" Mrs. (in memory of Bishop J. C. Kyle)	5	0	0*				" Louis S. . . .	1000	0	0*	Deceased		
" (In memory of grand- parents)	5	0	0*				Cole, Mr. & Mrs. H. A. . .	100	0	0†			
Carmenisch, R. A. . . .	—	—	—	50	0	0	Coles, Mr. & Mrs. Moorsom	—	—	—	5	0	0
Campbell, Mrs. Herbert . .	10	0	0*				Collett, Sir M. W. . . .	100	0	0*	Deceased		
" Mrs. Pitcairn . . .	200	0	0*	Deceased			Collingwood, Sir W. . . .	25	0	0*	Deceased		
Cannington, E. . . .	105	0	0*				Collins, Charles (In Mem'm)	10	0	0†			
" Mr. & Mrs. J.S. . . .	—	—	—	105	0	0	Collinson, Miss Ann A. . .	86	17	9*	Deceased		
" M. L. . . .	—	—	—	105	0	0	" James	50	0	0*	Deceased		
Cannon, W. M. . . .	20	0	0*				" Thomas A. . . .	10	10	0†	50	0	0
Capetown, His Grace the	—	—	—				Colman, Lady	—	—	—	5	0	0
Archbishop of	10	0	0*				Comber, Miss	40	0	0*			
Cappel, Louis	100	0	0†				" Miss Margaret . . .	20	0	0*	50	0	0
Cardwell, J. B. & Family . .	250	0	0†				" Miss Maria E. . . .	—	—	—	25	0	0
Carey, Professor F. S. . .	5	0	0*				" Miss Mary El'nor . . .	35	0	0*			
Carleton, Rev. E. C. E. . .	10	0	0*				" Mrs. Thomas	10	0	0*			
Carlisle, Miss	13	3	0*				" Mrs. Warrington . . .	50	0	0*			
Carr, Abel	—	—	—	5	5	0	Concannon, Col. H. . . .	5	5	0*	10	10	0
Carruthers, Mrs. Jean L. . .	—	—	—	5	5	0	" Col. & Mrs. H. . . .	10	10	0†			
Carter, Miss	10	10	0*				Connelly, Charles	—	—	—	5	5	0
" Miss B. . . .	—	—	—	5	0	0	Constable, K. M. . . .	—	—	—	10	10	0
" Professor D. . . .	10	0	0*	Deceased			Cook, A. E. Slater	5	5	0†			
" Wm., M.D. . . .	100	0	0*	Deceased			" Wm. Johnson	5	0	0*			
Carver, Charles W. . . .	100	0	0†	Deceased			Cooke, John H. . . .	—	—	—	21	0	0
" Mr. & Mrs. C. W. . .	—	—	—				" J. J. Verdin	—	—	—	21	0	0
& Miss	355	0	0*				" Mr. & Mrs. T. W. . .	5	5	0*	100	0	0
Cassidy, George	5	0	0†				" W. George & Misses	—	—	—	25	0	0
Cathedral Builders	—	—	—	2000	0	0	Cookson, Mr. & Mrs. Alex.	25	0	0*			
Caton, Dr. Richard	10	0	0*	Deceased			" Mr. & Mrs. B. . . .	100	0	0†			
" Dr. & Mrs.	100	0	0*				" Edmund	5	5	0†			
" Miss	1958	14	7*	Deceased			" E. H. . . .	1000	0	0*	Deceased		
Cattley, Miss Lucy	—	—	—	10	0	0	" Mrs. Elizabeth	100	0	0*			
Caw, J. M. . . .	10	0	0*				" F. S. . . .	5	0	0†			
Chadwick, Mr. & Mrs. Jos.	210	0	0†				" Rev. & Mrs. H. . . .	10	0	0*			
Chamberlain Rev. E. E. . .	26	14	0†				" John	10	0	0†			
Chappell, Mr. & Mrs. G. . .	100	0	0†				" Leonard	100	0	0*	Deceased		
Charles, Miss E. M. . . .	5	0	0†				" T. J. . . .	10	0	0†			
Charlton, Rev. W. . . .	5	0	0*				" T. W. . . .	100	0	0*	Deceased		
Charters, Mrs. Eliz. . . .	—	—	—	5	0	0	" Mrs. T. W. . . .	100	0	0*	Deceased		
Chavasse, Rt. Rev. Bp. . . .	1500	0	0*				Coop, Rev. Canon J. O. . .	—	—	—	25	0	0
" N. Grant (exors. of)	1000	0	0*	Deceased			Corfield, Hon. Mrs. C. . .	50	0	0*			
" Rt. Rev. Bp. & Mrs.	200	0	0†				Cork, S.S. Co., Ltd. . . .	10	0	0†			
Cheshire, G. M. . . .	—	—	—	10	0	0	Corran, R. . . .	5	5	0†			
Chevalier, Miss Edith L. . .	—	—	—	10	0	0	Corrin, Mr. & Mrs. C. H. .	5	0	0*			
" Miss M. Evelyn . . .	—	—	—	10	0	0	Corsellis, Mrs.	5	5	0*			
Chilton, Misses	100	0	0*				Costain, Miss Fanny . . .	—	—	—	5	0	0
Clare, W. (In memory of), born, 1790 (per Miss E. M. Mahs)	—	—	—	100	0	0	Cottam, Ernest E. . . .	50	0	0†			
Clark, Mrs. G. R. . . .	100	0	0*				Cotton, V. E. . . .	—	—	—	5	5	0
Clarke, Rev. B. S. . . .	7	0	0*	Deceased			Couper, Miss Alison M. . .	—	—	—	10	5	0
" (and children) Sir Edwd. H. St. L. Bart. & Mrs. E. M. Stuart	50	0	0†				" Miss E. A. . . .	—	—	—	20	0	0
Clarkson, H. G. . . .	5	0	0†				" Mrs.	—	—	—	20	0	0
Clayton, John H. . . .	100	0	0†	Deceased			Courtenay, Rev. R. M. . .	5	5	0*			
" J. Soutter	—	—	—	25	0	0	Cox, Mrs.	15	0	0*			
" Mr. & Mrs. J. S. . . .	25	0	0*				Craig, C. A. . . .	15	0	0*			
" Ronald P. . . .	—	—	—	100	0	0	" Mr. & Mrs. J. C. . . .	5	0	0†			
Cleaver, R. S. . . .	120	0	0†				Craik, G. H. . . .	100	0	0*			
Clement, J. . . .	—	—	—	5	0	0	Craine, Rev. F. S. C. . . .	10	0	0*			
Cliff, Miss Ellen M. . . .	100	0	0†				Crane, G. J. . . .	5	0	0*			
Clint, G. F. . . .	5	5	0†				Crawley-Boevey, Rev. R. L. . . .	65	0	0*			
Coates, Mr. & Mrs. W. H. . .	10	0	0†				Crook, Walter	5	5	0*			
							Crooks, Edward V. . . .	10	0	0†			
							Cropper, Mrs. J. W. . . .	100	0	0*	Deceased		
							Crosfield, Miss H. M. . .	5	0	0†			
							Cross, Harry	5	5	0*			
							" Rt. Hon. Lord	25	0	0*			
							Crosthwaite, Ald. A. . . .	700	0	0*	300	0	0
							" Mrs.	25	0	0*	25	0	0
							Cruttenden, Mrs. Court- enay	5	0	0*			
							Cull, Miss Harlette A. . .	5	0	0*			
							Culshaw, Alfred	21	0	0*			

SUBSCRIPTIONS TO THE VARIOUS BUILDING FUNDS

*Building Fund to 19/7/24.				*Building Fund to 19/7/24.			
†Memorial Transsept.		£300,000 Fund.		†Memorial Transsept.		£300,000 Fund.	
£	s.	d.		£	s.	d.	
Cunard S.S. Co.	100	0	0†	Downie, Geo.	—	—	10 0 0
Cunningham, Harold	100	0	0*	Drew, Mrs.	20	0	0*
" J. A.	5	5	0†	Driffield, Mr. & Mrs. C.G.T	10	10	0*
" Walter	100	0	0*	Driles, Mrs.	10	0	0*
Cunningham, Rev.	—	—	—	Dublin, The Most Rev. the	—	—	—
H. C. R.	—	—	—	Lord Archbishop of	—	—	5 0 0
G. H. D.	10	0	0*	Dubs, Mrs. M. E.	—	—	10 0 0
Daglish, Mrs. A. M.	25	0	0*	Duckworth, Canon	25	0	0*
" R. P.	100	0	0*	" Sir Dyce, Bt.,	—	—	—
" R. Shaw	10	10	0*	" F.R.C.P.	5	0	0†
Dale, Dr. Alired	5	0	0*	" G.	10	5	0*
" G.	5	0	0*	" Miss M. E.	—	—	10 0 0
Daglish, Mrs.	—	—	—	Dugmore, Rev. W. E.	5	0	0*
Dalton, Henry R.	5	0	0*	Duke, Rev. Canon E. St.A.	10	0	0*
Damsell, Arthur	—	—	—	Dun, John	10	0	0*
" Mr. & Mrs. A.	50	0	0†	" R. H.	5	0	0†
Danson, Sir Francis C.	500	0	0†	Duncan, Mrs.	50	0	0*
Dart, Capt. Hugh, the	—	—	—	Dunlop, G. C.	20	0	0†
parents of	105	0	0†	" Mrs. Hamilton	50	0	0†
" Richard	1500	0	0*	Dutton, Mrs.	5	0	0*
" Mrs. Richard	100	0	0*	F. E.	5	0	0*
Davidson, Mrs. C. J.	50	0	0*	R. E.	75	0	0*
" E. W.	100	0	0*	Earle, Arthur	12100	0	0†
" Mrs. M. M.	50	0	0†	" Mrs. A. B.	—	—	10 0 0
Davies, John & A. T. C.	—	—	—	" Eliz. (in Mem'm)	680	0	0*
" Mrs. J. Arthur	—	—	—	" Mrs. F. W.	—	—	100 0 0
" Olive	50	0	0*	" Miss Caroline	—	—	50 0 0
" P. G.	—	—	—	" Mrs.	100	0	0*
" Rev. R. B. W.	10	0	0*	" Miss	1000	0	0*
" Robert (Exors. of	—	—	—	" Rev. N. A. E.	—	—	5 0 0
the late)	—	—	—	Earnshaw, Miss E.	—	—	5 0 0
" T. Y.	—	—	—	Easton, Mrs.	—	—	5 0 0
" Vere B.	5	5	0*	Eastwood, Mr. & Mrs. W.H.	—	—	20 0 0
Dawbarn, Mr. & Mrs. J. Y.	—	—	—	Eccles, Alex. & Compy.	500	0	0†
Dawkins, Lady Bertha	—	—	—	" Mr. & Mrs. A. P.	250	0	0†
Dawson, Rev. Colin	5	0	0†	Eckersley, J. C.	3250	0	0†
" Mrs. E. C.	5	0	0*	" N.	500	0	0*
Deacon, H. Wade	35	10	0*	" N. Harrington	—	—	500 0 0
Deakin, E.	25	0	0*	" Miss	25	0	0*
Deane, C. C. (Exors. of)	100	0	0*	Eddowes, Mrs.	5	0	0*
Deathe, Mr. & Mrs.	5	5	0*	Edgar, Mr. & Mrs. John	50	0	0†
Denard, Mrs.	5	0	0†	Edmonds, Miss Sophy	—	—	100 0 0
Denbigh, Mr. & Mrs. A. R.	25	0	0*	Edmondson, A.	—	—	10 0 0
Dennis, G. W.	100	0	0*	Edwards, C. F.	25	0	0†
" James H.	250	0	0*	" Miss Mabel C.	—	—	50 0 0
Dent, Mr. & Mrs. A. G.	110	0	0†	Elcum, Rev. C. C.	—	—	10 0 0
" W.	100	0	0*	Elder Dempster & Co. Ltd	250	0	0†
Denton, Major & Mrs. W.	—	—	—	" Elkra," North Wales	—	—	100 0 0
Derby, The Earl of K.G.	—	—	—	Ellerman, Sir J. K., Bt.	100	0	0*
the 16th	10000	0	0*	Ellesmere, Earl of	100	0	0*
Derby, The Earl of K.G.	—	—	—	Elliott, Miss E. F. J.	6	0	0†
the 17th	5000	0	0*	" W. R.	5	0	0†
Derby, The Earl and	—	—	—	Elison, Mr. & Mrs. J. O. &	—	—	—
Countess of	500	0	0*	Geoffrey O.	100	0	0†
Dewe, Rev. P. (Exors. of)	45	0	0*	Elsley, Mrs. W. J.	—	—	55 3 4
Dickenson, Mr. & Mrs.	5	5	0*	" Rev. W. J.	—	—	10 0 0
Dickinson, Mr. & Mrs. G.	52	10	0†	Ellis, John	—	—	52 10 0
Dickson, Rev. Canon	15	0	0*	Ellis-Jones, Mrs. Eliz.	5	0	0*
" Rev. Dr.	40	0	0*	" The Misses	—	—	25 0 0
" W. Arthur (in	—	—	—	England, P. R.	—	—	100 0 0
memory of)	—	—	—	Eshelby, H. D.	50	0	0*
Dillon, Col. the Hon. & Mrs	100	0	0*	Espin, Rev. Chancellor	20	0	0*
Dixon, Miss M. E. (Exors.	—	—	—	Evans, Mrs. Anna	—	—	25 0 0
of)	9	0	0*	" Arthur Lees	10	5	0†
Dixon-Nuttall, F. R.	—	—	—	" A. F.	52	10	0*
Dobell, Alfred & Ellen.	—	—	—	" C. A. Markham	5	0	0*
Dobree, Rev. E. B.	5	0	0*	" Mrs. E. M.	82	6	0*
Dobson, Mr. & Mrs.	—	—	—	" J. G.	—	—	25 0 0
Donne, Ven. Archdeacon	5	0	0*	" Mrs.	5	0	0*
Douglas-Crawford, Mr. &	—	—	—	Evison, W. Roscoe	—	—	63 0 0
Mrs. C.	10	10	0*	Eyre, Rev. John	—	—	5 5 0
Douglas-Crawford, Mrs.	—	—	—	" The Misses	—	—	5 5 0
E. Y.	—	—	—	Fairbairn, Mrs.	—	—	10 0 0
Dover, Rt. Rev. The Bp.	—	—	—	Fairbrother, G. H.	—	—	10 10 0
of	25	0	0†	Fairhurst, T.	100	0	0*
Dowdall, His Hon. Judge	131	10	0†	Fairrie, Mrs.	—	—	100 0 0
" Mrs. Martha	—	—	—	Farmer, Richard	10	0	0*
(Exors. of)	45	0	0*	Feather, Rev. G.	25	0	0*
" The Hon. Mrs.	—	—	—	Fell, Mr. & Mrs. H. W.	—	—	25 0 0
and the Misses	30	0	0*	Fenton, Rev. C.	—	—	—

	*Building Fund to 19/7/24.			£300,000 Fund.	£ s. d.
	†Memorial Transept.	£	s.	d.	
Fenton, Thomas		5	5	0*	5 5 0
Fernie, Miss C. K.		10	0	0*	
" Mrs. David		500	0	0†	
" Mrs.		5	0	0*	
" H. F.		500	0	0†	1000 0 0
" Miss Jane		510	0	0*†	500 0 0
" W. K.		—			500 0 0
Ferraby, Miss J.		5	5	0*	
Farington, Col. R. A.		100	0	0*	
" Mrs.		10	0	0*	
" H. Nowell		10	0	0*	
" Fides "		10	0	0*	
Field, Miss Agnes		—			200 0 0
" Samuel		50	0	0†	Deceased
Fielden, Rev. Canon		25	0	0*	Deceased
57th Division		100	0	0†	
Finch, E. G.		—			40 0 0
Findlay Mrs. Hannah		25	0	0†	
" Mrs. Helen		50	0	0†	
" Mrs. H.		—			25 0 0
First Curate of All Saints', Liverpool.		100	0	0*	
Fish, Ed. H. (In memory of Fanny Fish)		—			20 0 0
Fisher, Miss Catherine Alice (Exors. of)		—			90 0 0
Fitzpatrick, Mrs.		25	0	0*	
Flack, F. N.		5	5	0†	
Fleming, Mrs.		10	0	0*	
Flenley, Mrs. & Family		12	12	0†	
Fletcher, Alfred		500	0	0*	Deceased
" Mrs. Alfred		50	0	0*	Deceased
" Miss Gladys		—			5 0 0
" Thos.		—			5 5 0
Forbes, Mrs. Emily		20	0	0*	
Forrester, J.		—			5 0 0
Forshaw, G. A.		25	0	0*	
Forster, Joseph		—			10 0 0
Fortune, Mr. (& Mrs. J. B)		25	0	0*	Deceased
" James B.		10	0	0†	
Forwood, Sir W. B.		—			
K.B.E.		2000	0	0*†	1750 0 0
Foster, Mrs.		5	0	0*	
" Mr. & The Misses E. K. & M. M.		10	0	0†	
Fothergill, Mrs. A. A.		5	0	0†	
Fowler, Mrs. W.		125	0	0*	Deceased
Fox, Henry F.		250	0	0*	Deceased
France, Mr. & Mrs. T. J.		—			50 0 0
Francis, Rev. John		30	0	0*†	Deceased
Franklin, Miss		5	0	0*	
Fraser, Mr. & Mrs. Gordon H.		—			50 0 0
Freeman, Mrs. G. G.		25	0	0*	
" Thomas W.		5	0	0*	
Frodsham, Rev. T. E. C.		5	0	0*	5 0 0
Frost, F. A.		5	0	0*	
Fulton, Mrs. M.		5	0	0†	
Furness, Withy & Co. Ld.		250	0	0†	
Former Curate of Kirkby, A		10	0	0*	
Friend, A		350	0	0*	
"		350	0	0*	
"		150	0	0*	
"		100	0	0*	
"		5	0	0*	
"		5	0	0*	
"		—			5 0 0
"		—			5 0 0
G. G.		—			10 0 0
H. G.		—			5 0 0
H. B. G.		—			1750 0 0
L. P. G. (In memory of James Bell Cox).		—			5 0 0
R. R. G.		—			5 5 0
Gale, Mr. & Mrs. J. C.		30	0	0*	Deceased
Galloway, S. J.		—			50 0 0
Gamble, Miss Alice		200	0	0*	
" Sir David, Bart. K.C.B.		1000	0	0*	Deceased
" Dowager Lady		—			20 0 0
Gamble, Miss D. E.		5	0	0*	
" Miss Eleanor E.		—			50 0 0
" Miss Hannah		100	0	0*	
" Mrs. W.		—			10 0 0
Gamon, J.		25	0	0*	
Gardner, Miss		5	0	0*	
" Miss E. J.		—			10 10 0
Garnett, Mrs.		5	0	0*	Deceased
" Mrs. C. M.		15	0	0*	Deceased
" R.		10	0	0*	
Garrad, Rev. C. E.		5	0	0*	
Gartside, J. B.		—			55 0 0
Gasgoine, Mr.		5	0	0*	
Gaskell, Rev. A. H.		50	0	0*	10 10 0
" Dr. L. S.		—			10 10 0
Gates, A. G.		10	0	0*	
" Mrs. F. C.		10	0	0*	
Gavin, Crichton S.		50	0	0*	
Gee, Rt. Rev. Bishop		25	0	0*	
" J. T.		5	0	0*	
" Col. T.		100	0	0*	Deceased
Gemmell, Dr. & Mrs. J. E.		50	0	0†	
Getty, Mr. & Mrs.		50	0	0*	
Geves, Mrs. C. W.		5	5	0*	
Gibbons, Miss A. M.		—			100 0 0
" Miss F. E. H.		—			50 0 0
" John M.		25	0	0*	
" Miss Kate M.		—			25 0 0
" Mrs.		—			100 0 0
" J. Reginald		—			150 0 0
" Miss S. M.		—			5 0 0
" William		—			250 0 0
Gibbs, Hon. Edith.		—			10 0 0
Gibson, J. C.		5	0	0*	
Gilbert, Walter.		—			50 0 0
Gilbertson, James		—			250 0 0
Giles, Rev. Edward		25	0	0*	
" Mrs. M. S.		20	0	0*	
Gillespie, H. S.		5	0	0*	
Gilliat, J. K. & Co.		105	0	0*	Deceased
Gilmour, Miss E.		5	0	0†	
" H. B.		1000	0	0*	Deceased
" Mrs. H. B.		2717	15	11*	Deceased
" Mrs. D.		100	0	0†	Deceased
Gisborough, Lord		10	10	0*	
Given Dr. J. C. M.		—			10 0 0
Gladstone, Arthur S.		220	0	0*	100 0 0
" Miss Evelyn		—			10 0 0
" Miss Helen		200	0	0*	
" Rt. Hon. V'ct.		50	0	0*	
" H. M.		100	0	0*	
" H. N.		100	0	0†	
" Henry Neville (In memory of his father Wm. Ewart Gladstone).		—			5000 0 0
" Mr. & the Hon. Mrs. H. N.		250	0	0*	
" Rev. H. S.		250	0	0*	10 0 0
" Mrs. & Miss		10	0	0*	
" The Misses		30	0	0*	
" Miss Margt. S.		—			100 0 0
" Robt.		1800	0	0*	Deceased
" R. F.		500	0	0*	Deceased
" Rev. S.		250	0	0*	Deceased
" Rev. S. E.		10	0	0†	
" W. G. C.		250	0	0*	Deceased
" Mrs. W. H.		—			15 15 0
" W. L.		1850	0	0†	Deceased
Glazebrook, Miss A.		5	0	0†	5 0 0
" Miss F. E.		5	0	0†	5 0 0
" F. K.		50	0	0*	
" W. R.		200	0	0†	100 0 0
Glover, Helen (Exors. of)		200	0	0*	Deceased
Glynn, John		61	6	0*†	50 0 0
" Dr.		10	0	0*	
" Miss Bella		—			25 0 0
Godwin, T. A.		10	10	0*	
Good, Miss R. W.		50	0	0*	

*Building Fund to 19/7/24. †Memorial Transept.				*Building Fund to 19/7/24. †Memorial Transept.			
£ s. d.		£300,000 Fund. £ s. d.		£ s. d.		£300,000 Fund. £ s. d.	
Goodacre, W.	5 0 0*			Harker, Charles	5 5 0†		
Goold, David	—	500 0 0		Harrington, Mrs. F. F.	—	20 0 0	
J. Stuart	100 0 0*			" Mrs. Ada	—	20 0 0	
Gordon, James Edgar	100 0 0*	100 0 0		" Miss Laura	—	5 0 0	
" Mrs.	5 0 0*			" & Sons	10 0 6*		
" Ald. John	—	10 0 0		Harris, Mrs. D. Maud	5 0 0†		
" Stanley E.	—	15 0 0		" Arthur (Exors. of)	23 0 2*	Deceased	
Gorst, Mrs. Herbert C.	—	10 0 0		" W. C. J. Montague	5 0 0*		
" W. F.	46 0 0†	Deceased		" Mr. and Mrs. W. S.	225 0 0*	Deceased	
Gossage, F. H.	1000 0 0*	Deceased		" Mrs.	250 0 0*	Deceased	
" Neil	68 0 0*			" Miss A. B.	5 5 0*	5 0 0	
" Mrs. F. H.	730 0 0†	120 0 0		Harrison, Miss A. B.	8 8 0*		
" Mrs. W. W.	5 0 0*			" Rev. Dr.	15 0 0*	Deceased	
Gough, Admiral & Mrs.	5 5 0*	Deceased		" Miss Edna	5 0 0†		
Gradatim et Paulatim	87 15 0*	37 5 0		" Miss Edna W.	206 5 0*		
Graham, Geo. F.	16 0 0*	1 1 0		" Edward H.	1000 0 0†	Deceased	
" Mrs. & Mrs.	10 10 0*			" Mrs. Emily H.	100 0 0*		
" Mr. & Mrs. K.	10 10 0†			" Frederick	—	1100 0 0	
" J. C.	5 0 0*			" Fred. J.	10000 0 0*	Deceased	
" Son & Hay, Ltd.	100 0 0†			" Sir Heath, Bart.	14500 0 0†		
Grahan, P. A.	5 5 0†			" Miss Helena	25 0 0*		
Grant, D. H.	8 8 0*	Deceased		" Herbert P.	500 0 0†	Deceased	
Graves, W. S.	250 0 0*			" Mrs. Herbert P.	—	250 0 0	
Gray, Mr. & Mrs. Jonath'n	20 0 0†			" Holford	100 0 0*		
Green, Edwin	—	250 0 0		" Mrs. Jas. & Fam.	500 0 0*		
" Mrs. Kent	—	5 0 0		" Miss Marion	10 0 0*		
" T. J. Shipton	50 0 0*			" Miss Marion (In " memory of " Jas. Harrison " & Frederick " (Jas. Harrison))	—	1000 0 0	
Greene, Mrs. Turner	50 0 0*			" Miss M. E.	6 6 0*		
Greenhall, Henry	10 0 0*			" Mrs.	5 0 0*		
Greenshields, The Misses	10 0 0*			" Oswald	200 0 0*		
" R. L.	100 0 0*			" T. Fenwick	20100 0 0†		
" Mrs. T. E.	50 0 0†			" Bros. & Co.	300 0 0*		
Gregson, C. E. L.	5 0 0*			" T. & J.	500 0 0†		
" W. E.	20 0 0*			Hart, Wm.	5 0 0*		
Griffin, J.	5 5 0*			Hartley, Henry	—	20 0 0	
Grundy, Mrs. Annie	10 10 0†			" Mrs.	5 0 0*		
" Miss E. M.	—	100 0 0		Harvey, Miss	—	5 0 0	
" Rev. G. F.	5 0 0*			Haswell, Misses	—	5 0 0	
Guest, Miss	10 0 0*			Hawkes, Thos. (Exors. of)	105 0 0*	Deceased	
Gull, Rev. J. E.	5 0 0*	Deceased		Hayes, Samuel	5 5 0†		
Guthrie, Alex.	20 0 0†			Hayhurst, Mrs. C. H.	5 0 0*		
J. H.	5 5 0*			" C. H.	10 10 0*		
J. C. H.	10 0 0*			Haynes, Rev. Canon & Mrs.	25 0 0*		
H. M. S. H.	1000 0 0*			Heald, W. N.	1000 0 0*	Deceased	
H.	—	6000 0 0		Healey, Mrs.	20 0 0*	Deceased	
Hadow, Rev. F.	5 0 0*			Heap, Miss S.	20 0 0†		
Hagger, C. H.	7 0 0*			Hearle, Rev. G. W.	5 0 0*		
" H. J.	20 0 0*	Deceased		Hele-Shaw, Professor	10 0 0*		
Hakes, Miss	10 0 0*			Henderson, F.	9 0 0*		
" Miss M. K.	—	5 0 0		" Mrs. Laura	—	15 0 0	
Hall, Mrs.	5 0 0*			" Miss M. E.	—	25 0 0	
" Miss	10 0 0*			" W.	5 5 0*	5 0 0	
" Mrs.	5 0 0*			Herbert, H.	—		
" Miss	5 0 0*			Hereford, The Bp. of and " Mrs. Linton Smith	—	21 0 0	
" Richard	100 0 0*	Deceased		Herron, Mr. & Mrs. John	100 0 0†		
Hallett, Mrs. A. R.	10 10 0†			Herzog, F.	250 0 0*	20 0 0	
Hamilton, Francis A.	100 0 0*	Deceased		Hesketh, Miss A.	20 0 0*		
" Mrs. F. M.	100 0 0*			Hesseltine, Mrs. Margt.	—	100 0 0	
" Col. H. B.	405 0 0*			Hewlett, Rev. Claud	10 10 0*		
" The Misses & " Mrs. R. F.	15 0 0†			Hewitt, G. H., J.P.	10 5 0*		
" Martin	20 0 0†			Hextall, Mrs.	5 0 0*		
" Robt. J.	50 0 0*	Deceased		Heyder, Mr. & Mrs. Alex.	20 0 0†		
Hammill, M.	50 0 0*			Heydock, Mrs.	10 10 0*		
" Mrs.	50 0 0*			Heys-Jones, Mrs. T.	—	100 0 0	
Hampshire, Miss E. A.	—	5 5 0		Heywood, N. A.	—	100 0 0	
" Miss L. A.	—	5 5 0		Heywood-Lonsdale, Mrs. " A. P.	500 0 0*	Deceased	
Hampson, Sir Robt. A.	250 0 0*	Deceased		Heywood-Lonsdale, Col.	500 0 0*	Deceased	
Hardner, H. H.	10 0 0*			Heyworth, C. B.	10 0 0†		
Hardman, Mr. & Mrs. J.G. " J. T.	5 5 0*			Higgins, Mrs. E. A.	5 5 0†		
Harding, E. A.	10 0 0†			Higgins, Mr. & Mrs. F. C.	5 5 0†		
" Herbert	25 0 0*			Hignett, Miss B. W.	50 0 0*		
" Col. T. Walter	—	100 0 0		" Mrs.	50 0 0*		
" T.	250 0 0*	Deceased		" Mr. and Mrs. " Fawcett	—	1000 0 0	
Hardman, Mrs. J.	10 0 0†						
Hare, William	—	5 5 0					
Harford, Rev. Canon " (and Mrs.)	25 0 0*	Deceased					
Hargreaves, E. J. R.	—	10 0 0					

SUBSCRIPTIONS TO THE VARIOUS BUILDING FUNDS

99

*Building Fund to 19/7/24.				*Building Fund to 19/7/24.			
†Memorial Transept.		£300,000 Fund.		†Memorial Transept.		£300,000 Fund.	
£	s. d.	£	s. d.	£	s. d.	£	s. d.
Hignett, Mrs. & Miss	—	100	0 0	Hutchinson, W.	25	0 0†	
" S. F.	50 0 0*			Hutton, William L.	—	21	0 0
" Theo.	100 0 0*			Hyde, Sir Chas., Bart.	—	25	0 0
Higson, Miss J. E.	5 0 0*			" Miss	25	0 0*	
Hilditch, F.	10 0 0†			In Memoriam	100	0 0*	
Hiles, Mr. & Mrs. H. E.	10 0 0†			"	25	0 0*	
Hill, Dickinson & Co.	250 0 0*			" (Jas. Glad-			
Holden, Herbert W.	200 0 0*†	Deceased		stone Sail-			
" Miss	—	5	0 0	ors' Fund)	10	10	0*
Hinde, C. A.	5 5 0†			" H. M. S.	—	18	0 0
Hird, R. J.	3 11 0†	20	0 0		—	50	0 0
Hirst, Rev. J.	10 0 0*	Deceased		In Memory of Fred Joseph			
Hobday, Miss Lucilla	5 0 0*			Bartlett	—	20	0 0
Hobson, Mrs. D. W.	—	10	0 0	Iles, T. C.	14	0 0*	
" Mr. & Mrs. Rd.	500 0 0*	Deceased		Imrie, W.	500	0 0*	Deceased
" Rev. & Mrs.	5 0 0*			Incumbent St. Paul, L'pool	5	5 0*	Deceased
Hockley, Rev. Canon	—	20	0 0	Inglis, A. G.	—	21	0 0
Hodgkinson, S.	—	50	0 0	Ingham, Mr. & Mrs. E. A.	10	0 0*	
Hodgson, Rev. W.	50 0 0*	Deceased		" Mr. & Mrs. Peter			
Holden, Thos.	—	10	0 0	& C. H. (son)	—	10	0 0
Holland, A. D.	—	100	0 0	Irvine, Mrs. D. G.	25	0 0†	Deceased
" Rev. Canon F. J.	10 0 0*			" D. G.	—	100	0 0
Holme, Mrs. A. H.	5 9 0*			Irwin, John	10	10 0*	Deceased
" G.	5 0 0*			" Mrs. M. E.	10	0 0*	
" Col. V.D.	110 0 0*	Deceased		" Mrs. T.	10	0 0*	
" Samuel H.	100 0 0*	Deceased		Isaac, Henry	100	0 0*	
" & King	200 0 0*			Isaacson, Mr. & Mrs.	25	0 0*	
Holmes, F. C.	5 0 0*	Deceased		Ismay, Mrs. T. H.	10000	0 0*	Deceased
" Mr. & Mrs. A.	10 0 0*			Ivens, Miss Francis, M.B.,			
Holt, Mrs. & Miss E. G.	700 0 0*†	Deceased		M.S.	—	52	10 0
" Mr. & Mrs. Frank	10 10 0†	15	0 0	M. A. J. (to the dear mem-			
" Mr. & Mrs. Lawrence	—	100	0 0	ory of her brothers)	50	0 0*	
" Mrs. Mary L.	5 0 0†			Jackson, Miss A. E.	—	5	5 0
" Miss S.	10 0 0*			" Miss	—	10	0 0
" Alfred & Co.	100 0 0†			" David T.	—	5	0 0
Holy Trinity Ch., Toxteth	—	12	11 6	" Rev. George	5	0 0*	
Honeybourne, Rev. Canon	15 15 0*	Deceased		Jacob, W. & R., Ltd.	—	5	5 0
Hood, Alfred	100 0 0†			Jacobson, Miss Eliz.	—	5	5 0
Hooper, F. C.	—	5	0 0	James, Mrs. C. B.	5	0 0*	
Hope, Collingwood, K.C.	100 0 0*			" Rev. C. H.	10	10 0*	Deceased
" Dr.	5 0 0*			" Rev. Dr.	5	0 0*	Deceased
" Philip H.	—	10	0 0	" Mr. & Mrs.	—	10	0 0
" W., J.P.	20 0 0*			Jardine, R.	100	0 0*	Deceased
Hopper, W. H. & Co.	—	100	0 0	Jeans, Mr. & Mrs. Allan	—	25	0 0
Hopwood, C. H.	5 0 0*	Deceased		Job, Mrs. Jessica	10	0 0†	
Hornby, Ven. Archdeacon				Johnson, Sir Benj. & Lady	—	500	0 0
& Mrs. Phipps	5 5 0†			" Miss H. A.	—	20	0 0
" E. G. S.	100 0 0*			" Joshua	5	5 0*	
" Miss Emily	200 0 0*			" W. E.	25	0 0†	
" H. H.	50 0 0*	Deceased		" Mrs. W. E.	—	10	10 0
" Miss	10 0 0*	Deceased		Johnston, Edmund	250	0 0*	
" Miss J. H.	—	50	0 0	" F. J.	100	0 0*	
Horrocks, Miss	—	10	10 0	" Mrs. H. G.	50	0 0†	100 0 0
Horsfall, Mrs. G. H.	10 0 0†			" Mrs.	5	0 0*	
" Mrs. S. J.	100 0 0*	20	0 0	" R. C.	100	0 0*	
Houghton, S. M.	10 0 0†			" R. E.	100	0 0*	
Houlding, John	100 0 0*	Deceased		Jolly, Mrs. M. E.	—	5	0 0
Hoult, Joseph	6000 0 0*†	Deceased		Jones, Albert	5	0 0†	
" Joseph	500 0 0*	Deceased		" Sir A.L., K.C.M.G.	10000	0 0*	Deceased
" Joseph Murray	500 0 0*			" A. Litherland	—	10	0 0
Household at "Ivanhoe,"				" A. Menzies	100	0 0*	
Malvern	—	5	0 0	" C. Sydney, M.P.	—	100	0 0
Houston, Sir. R. P., Bt.	1050 0 0*			" Miss Emma	100	0 0*	Deceased
Howell, Rev. Canon	5 0 0*			" Miss E. Ellis	5	0 0†	
Howson, Ven. Archdeacon	5 0 0*			" G. Oliver	21	0 0†	Deceased
" Ven. Arch. & Mrs.	—	10	0 0	" George	1000	0 0*	Deceased
Hoyland, Geoffrey	—	5	0 0	" Mrs. Geo. (Exors. of)	1000	0 0*	Deceased
Hudson, Rev. & Mrs. W. C.	10 0 0†			" H. Gresford (Rt.			
Hughes, A. R.	—	5	0 0	Rev. Lord Bp.			
" Mrs. J.	500 0 0†			of Kampala,	25	0 0*	
" J. W.	1000 0 0*	Deceased		Uganda)	22	1 0*	Deceased
" Mr. & Mrs. Richd.	100 0 0†			" Rev. Canon Herbt.	1000	0 0*	
" T. Rowland	20 0 0†			" Mrs. H. Longueville	100	0 0*	
" Sir Thomas	200 0 0†	Deceased		" J. Stevenson	5	0 0*	
" Thomas	50 0 0*	120	0 0	" J. M. Owen	110	0 0*	
Humphreys, J. G. & Fam.	—	8	0 0	" Mrs. Kate	5	0 0*	
Hunt, Rev. H. de Vere	10 0 0*			" L. Lewis	51	1 0†	
Hunter, Joseph	—	5	5 0	" Mrs. M. E.	20	0 0*	
" Rev. R. M. &				" Miss M. Eaton			
Mrs.	—	10	0 0				

SUBSCRIPTIONS TO THE VARIOUS BUILDING FUNDS

*Building Fund to 19/7/24. †Memorial Transept.				*Building Fund to 19/7/24. †Memorial Transept.			
£ s. d.		£300,000 Fund. £ s. d.		£ s. d.		£300,000 Fund. £ s. d.	
Jones, Mrs. M. J.	—	5 0 0		Lea, Alderman John . . .	—	25 0 0	
" Mrs. M. J. & Fam. . .	5 0 0*			" Rev. T. Simcox . . .	25 0 0*		
" P. Carter	5 5 0†	5 5 0		Leach, Rev. J.	100 0 0*		
" Richard	5 0 0*			" Mrs.	105 0 0*		
" R. Stevenson	100 0 0*			" Mrs. M. B. (Exors. of)	—	500 0 0	
" T. E.	50 0 0†			" Wilfred H.	—	20 0 0	
" Canon W.	50 0 0*	Deceased		Lean, T. N.	5 5 0*		
" William	1000 0 0*			Lee, Alex.	10 0 0*	10 0 0	
" Rev. C. F.	5 5 0*			" Thomas	10 0 0*	Deceased	
" Mrs. J. E. Rice . . .	5 5 0*			" & Nightingale . . .	10 0 0*		
Jones-Balme, F. M. F. .	50 0 0*			Leece, Mrs. F.	5 0 0†		
Jowett, Mrs.	46 0 0*			Lees, Sir Elliott, Bart., D.S.O.	100 0 0*	Deceased	
" Mr. & Mrs. J. E. . .	5 0 0*			Lefroy, Ven. Rev. Dean .	21 0 0*	Deceased	
" H. (in memory of Sarah Kempson) . . .	—	5 5 0		Lecicester, Miss M. . .	10 10 0*		
" Mrs. W. Hall . . .	300 0 0†			Leigh, Rev. Canon . . .	100 0 0*	Deceased	
K.	5 0 0*			" Hon. Lady Chandros .	50 0 0*		
K.	200 0 0*			" J. C. Gerard	200 0 0*		
Kaufmann, J.	5 0 0*			Leitch, Mr. & Mrs. W. B.	100 0 0†		
Keeling, Miss Ethel E. .	—	25 0 0		Lenton, William	—	5 0 0	
Kelly, Robert	—	100 0 0		Leslie, Mrs. M. (Exors. of)	300 0 0*	Deceased	
Kelsall, Rev. J. E. . . .	—	10 0 0		Lester, Rev. H. A. . . .	5 5 0*		
" Miss	10 0 0*			Leventon, Mrs. E. M. . .	5 5 0†		
" Mrs.	5 5 0*			" Mrs. Herbert	—	20 0 0	
" Miss H.	5 5 0*	Deceased		Lever, Hon. W. Hulme .	—	100 0 0	
Kemble, Rev. N. F. Y. .	21 0 0*			Leverhulme, Rt. Hon. Lord	200 0 0†		
Kemp, Miss S.	15 15 0*			Lewis, Miss A. M. . . .	—	5 0 0	
Kempson, Rev. E. A. . .	5 0 0*			" Mrs. E.	—	5 0 0	
Kenion, John	—	50 0 0		Levy, Eliot	100 0 0*		
" Mr. & Mrs. J. H. . .	50 0 0†			" Herbert W.	50 0 0†		
Kent, Mrs.	10 0 0*			Liardet, Lieut. H. M. .	5 0 0*		
Kershaw, J. B. C. . . .	5 5 0*			Lichfield, Lord Bishop of	150 0 0*		
Kewley, Mr. & Mrs. E. .	105 0 0*			" Lillie "	5 0 0*		
" Mrs. & Family . . .	40 0 0*			Lipscombe, Mr.	5 5 0*		
" Miss	—	10 0 0		Lister, James	1000 0 0*	Deceased	
" J. R.	—	10 0 0		" H. J.	7 7 0*		
Keyworth, Mr. & Mrs. H. J.	50 0 0*			Littlebury, J. E. B. . .	—	20 10 0	
Kidd, Mr. & Mrs. Fred S.	—	5 5 0		Littler, Rev. J.	5 0 0*	Deceased	
Killey, G. D.	25 0 0*			Liverpool Diocesan Girls'	—	13 0 0	
Killick, W. G.	1000 0 0*	Deceased		Friendly Society . . .	—		
" Mrs. W. G.	1000 0 0*	Deceased		L'pool Diocesan Mothers'	—	37 12 6	
" G. E.	—	5 0 0		Union	—		
King, Miss Gertrude . .	—	10 0 0		Livesey, Mr. & Mrs. . .	21 0 0*		
" Harold	10 10 0*	Deceased		Livingstone, Rev. C. . .	10 10 0*	Deceased	
" Miss	200 0 0*			" Rev. W. R.	10 0 0*		
" R. R. Meade	10 0 0†			Lloyd, Dr. J. W., M.R.C.S.	—	5 0 0	
Kirk, William	100 0 0*			" Mrs. Walter	—	5 5 0	
Kirkpatrick, J.	5 0 0*			Locke, Mr. & Mrs. H. .	—	5 5 0	
Krell, Mrs. J.	—	5 0 0		Lockett, A. H.	—	10 0 0	
Kurtz, W. B.	400 0 0*	100 0 0		" Mrs.	250 0 0*	Deceased	
R. L. (A Thankoffering) .	5 0 0*			" Wm. Jeffrey	250 0 0*	Deceased	
Laywoman, A.	5 0 0*			" W. & J.	250 0 0†		
Laces, Bird & Wilson . .	50 0 0*			Logan, Miss	—	7 7 0	
Laidlaw Mr.H. (Exors.of)	1000 0 0*	Deceased		Lomax, C. H.	—	100 0 0	
Lamb, Arthur Moore . .	—	500 0 0		" Benjamin H. . . .	5 0 0*		
" Mrs.	5 0 0*			" J. K.	6 6 0*		
Lambert, Rev. Canon E. .	10 0 0*			Longbottom, Mrs. L. . .	5 0 0†		
Lamport & Holt, Ltd. . .	250 0 0†			Longmore, Bros. . . .	—	100 0 0	
Lancashire & Cheshire R.G.A. (all ranks) . . .	105 0 0†			Lonsdale, John Heywood	100 0 0*		
Lancelot, Rev. Canon . .	25 0 0*			" Looking unto Jesus " .	—	5 0 0	
Lander, Rt. Rev. Bishop .	6 6 0*			Lorimer, Mrs. C. E. (A Thankoffering) . . .	—	11 11 0	
Langton, Mrs.	100 0 0*	Deceased		Loudon, J.	30 0 0*		
" Miss	2000 0 0*	Deceased		Lowden, Connell & Co.	100 0 0†		
" Miss P. D.	31 5 0*	Deceased		Lucas, Mrs. Francis . .	5 0 0*		
" Miss R. D.	5 0 0*			" Mrs. M. A.	15 0 0*		
Larcombe, Rev. M. W. .	10 0 0*			" Miss M. A.	25 0 0*		
Larinaga & Co., Ltd. . .	250 0 0†			Luck, Wm.	6 0 0*		
Latham, John	100 0 0*	1000 0 0		Luckock, Rev. Canon A.R.	6 0 0*		
Lathom, Earl of	100 0 0*	Deceased		" Miss E. H. M. . . .	—	5 0 0	
Law, James	—	10 0 0		Lumley, Mr. & Mrs. R. .	5 0 0*		
Lawrence, Ven. Archd'n. .	50 0 0*	Deceased		Lunn, Rev. G.	5 5 0†		
" Sir Edward	100 0 0*	Deceased		Lunt, S. F.	2 2 0†	10 0 0	
" Miss C.	20 0 0*			" Mrs. S. T.	6 10 0*		
" H.	500 0 0*			Lyell, Mr. & Mrs. G. J. .	50 0 0†		
" Hubert	70 0 0*	100 0 0		Lyon, T. Henry	100 0 0*		
" W. F.	250 0 0*			Lyster, Anthony G. . . .	50 0 0*		
Lawton, John	50 0 0*	10 0 0		C. M. (per Canon Sylvester)	—	20 0 0	
" Mr. & Mrs. H. . . .	50 0 0†			M. & J.	—	500 0 0	
Lea, John	8 8 0*						
" Mr. & Mrs. John . .	5 0 0†	5 5 0					

SUBSCRIPTIONS TO THE VARIOUS BUILDING FUNDS

101

*Building Fund to 19/7/24.				£300,000 Fund.		*Building Fund to 19/7/24.				£300,000 Fund.			
†Memorial Transpet.				£ s. d.		†Memorial Transpet.				£ s. d.			
J. M. M.	500	0	0*			Mill, Mrs. A. M.	6	5	0†				
Mace, Mr. & Mrs. E. C.	5	0	0			Miller, Rev. Canon.	50	0	0*	50	0	0	
" Mr. & Mrs. E. Cozens and Family	26	5	0†			Milligan, Miss Anne W.	—			6	6	0	
Madden, Ven. Archdeacon	25	0	0*	Deceased		Milliken, Miss Mary D.	5	0	0*				
" Mrs.	120	0	0*			Milne, Alex. L.	—			5	5	0	
Maddock, Francis T.	100	0	0*			" Mrs. & Mr. G.	105	5	0*†				
" T. C.	5	0	0*			" J.	10	0	0*	Deceased			
Maddox, Miss	—			5	5	0	" Miss Mary S.	—		7	7	0	
Macrorie, Rt. Rev. Bishop	5	0	0*			Milner, Mr. & Mrs. C. S.	5	5	0†				
" Mrs.	5	0	0*			" J. W.	—			5	5	0	
Maitland, The Misses	—			10	0	0	" Mrs. T. A.	—		20	0	0	
Malabar, Rev. C. L.	8	0	0*			Minoprio, F. C.	100	0	0†				
Malleson, Miss R. V.	—			5	0	0	" Mrs. W. H.	—		100	0	0	
Manchester, Rt. Rev. Lord	5	5	0*			Mitchell, Miss A.	100	0	0†				
Bishop of.	5	5	0*			" Rev. Canon H.	21	0	0*	25	0	0	
Manchester, The Very Rev.	7	2	0*			" Miss H. M. G.	5	0	0*	25	0	0	
Dean of	100	0	0*	Deceased		" Rev. Canon J. T.	50	0	0*				
Mann, W. T. (Exors. of)	6	9	9*			Mole, Keartland	5	0	0*	Deceased			
Mansergh, T. R.	—			50	0	0	Moodie, E. Ramsay	50	0	0†			
Major, Cleaver & Co.	5	0	0*			Molyneux, Miss	—			200	0	0	
Marjorian, Mrs.	10	0	0*			Moon E. R. P.	10	0	0*				
Markham, Rev. A. A.	13	0	0*			" T.	5	5	0*				
" Rev. R. F.	—			20	0	0	Moore, Adml. Sir Arthur	—		10	10	0	
" Rev. R.G. & Mrs.	5	5	0*			" R. H.	5	0	0*				
" Mrs.	5	0	0*			" W. F.	—			25	0	0	
Marsh, Rev. R. H.	7	2	0*			" Mrs. W. H.	5	0	0†				
" J.	100	0	0*	Deceased		" W. J. & Sisters	10	0	0†				
" R. T.	—			7	7	0	Morgan, Rev. Dr. H. D. and Children	—		8	8	0	
Marshall, Albert E.	50	0	0†			" G. Vaughan	—		100	0	0		
" A. R.	5	0	0*			Morris, Mr. & Mrs. J. Evan	—		5	0	0		
" Mrs. M. D.	25	0	0*			" James F.	25	0	0*				
" Miss Margaret Whitehead (Exors. of)	—			5	0	0	" Thomas Case	25	0	0*			
" Miss Priscilla	—			5	5	0	" Mr. & Mrs. T. Case	25	0	0†			
Martin, Mr. & Mrs. Horace	20	0	0*			Morrison, Mrs. G. H.	850	0	0*				
Mason, G. F.	—			5	0	0	Mort, Rev. Geo. E. B.	—		10	0	0	
" Miss Lucy	20	0	0*			Morton, Sir Charles	—		50	0	0		
" Rev. W. Wright	10	10	0†			" M. E. (America)	—		5	0	0		
Massey, Mr. & Mrs. G.	75	0	0*			Moulton, Miss C.	10	0	0*				
" Miss	5	6	2*			" Miss C. (on acc. of late Miss E. E. Crewe)	10	0	0				
Masson, Mrs.	300	0	0*	100	0	0	Moulton, Mrs.	5	0	0*			
Mather, Ald.A.S., C.B.E.	—			5	0	0	" T. A.	5	0	0*			
" E. Dan	50	0	0*	Deceased		Moss, Miss Eleanor M.	36	15	0*	10	10	0	
" The Misses	50	0	0*			" Miss G. E.	125	0	0*†	Deceased			
Matthew, Rev. Canon	50	0	0*			" Mrs. Gilbert W.	900	0	0*	Deceased			
" Rev. R. G.	—			5	0	0	" Miss Helen M.	25	0	0*	50	0	0
Maude, Mrs.	5	0	0*			" Miss Hilda M.	10	10	0*				
" Miss	5	0	0*			" Rev. J. Miles	100	0	0†				
Mawby, W.	10	0	0*			" M. E. Edwards (Exs. of)	1000	0	0*	Deceased			
Mawdsley, T. Ryder	50	0	0*	Deceased		" Miss Millicent H.	80	10	0*	25	0	0	
" Rev. G. M.	—			6	10	0	" Miss M. M.	25	0	0*			
" Mrs. T. Ryder	—			20	0	0	" Mrs. Richard	100	0	0*			
Maxwell, Mr. & Mrs. A. H.	50	0	0*	Deceased		" Mrs. Thomas	50	0	0*				
" Mrs. M. A.	250	0	0*			" Wm. Miles	625	0	0*†	1000	0	0	
" Walter H.	100	0	0†	100	0	0	" James & Co.	50	0	0†			
Mayor, A. L.	50	0	0†			Mountford, Mr. & Mrs. R.	5	0	0†				
" F. & T. J.	7	7	0†			Muir, A. Bryce	—			100	0	0	
Mearnes, Thomas	10	0	0*			Muir, Mr. & Mrs. A. Bryce	—			50	0	0	
Mears, H. W. & K. M.	—			100	0	0	Muirhead, William	20	0	0*			
Mein, Mrs. & The Misses	7	7	0*			Mulcaster, W. V.	—			10	0	0	
Mellor, G. H.	10	0	0*			Mumford, Geo. M.	—			500	0	0	
" Miss Maria	—			10	10	0	Murday, Miss R. A.	45	0	0*	25	0	0
" Joseph H.	—			100	0	0	Murlin, William	—			7	10	0
Melly, G. H.	100	0	0†	100	0	0	Murray, Maj. Geo., R. A.	—			5	0	0
" Mrs. G. H.	—			100	0	0	" J.	5	0	0*			
" Mrs. E.	10	0	0*			" P. D.	30	0	0*	100	0	0	
" Miss F. B.	—			5	0	0	Musker, Mr. & Mrs. W.	5	5	0*			
" Mrs. L. E.	100	0	0†			Myers, Mrs. C. & Family	1000	0	0*				
" Wm. R.	—			25	0	0	McAdam, Mr. & Mrs.	—			5	0	0
Members of the Church for the Deaf and Dumb	—			5	0	0	" W.	—			5	0	0
Menzies, A. E.	57	15	0*	105	0	0	McAndrew, Mrs. R. A.	10	0	0*			
Mercer, T.	10	0	0*			McColman, Mrs. Francis E.	—			5	0	0	
Mersey of Toxteth, Rt. Hon. Vis. Viscountess	510	0	0*†			McConnan, Mrs. (in mem- of Miss Ida McConnan).	—			20	0	0	
Mill, L. B. (relatives of)	20	0	0†			" Mrs. A. M.	10	10	0†				
						McConnell, R.	8	0	0*				



SUBSCRIPTIONS TO THE VARIOUS BUILDING FUNDS

*Building Fund to 19/7/24. †Memorial Transpt.				*Building Fund to 19/7/24. †Memorial Transpt.			
£ s. d.		£300,000 Fund. £ s. d.		£ s. d.		£300,000 Fund. £ s. d.	
McCormack Mrs. (in memory of the late C. A. Tonstall)				Orford, Thomas			
25 0 0*				10 10 0†			
McCormack, R.				Orme, E. B.			
21 0 0*†		10 0 0		—		250 0 0	
McCorquodale, A. C.				Orr, Mrs.			
105 0 0*				25 0 0*		Deceased	
" Norman				Orrell, J.			
50 0 0*				50 0 0*			
" Mrs.				15 0 0*			
15 0 0*				5 0 0*			
McCallum, Mr. & Mrs. N.				10 10 0†		Deceased	
—		26 5 0		500 0 0*		Deceased	
McGlashen, R. L.				—			
—		50 0 0		" Mr. & Mrs. Rowld			
Mackenzie, Mr. & Mrs. W.				10 10 0†			
100 0 0*				50 0 0*			
MacLaren, Lawrence				5 0 0*			
100 0 0†				25 0 0*			
McLennan, Dr.				—			
—		10 10 0		" W. H.			
McMurtrie, J.				5 0 0*			
10 5 0*				A. H. P.			
" John				25 0 0*			
5 0 0*				Pacific Steam Navigation Co.			
McNair, James A.				250 0 0†			
5 0 0*				250 0 0*			
McNeile, Hon. Mrs.				5 5 0*			
119 19 0*		1 1 0		11 0 0*			
MacVicar, Neil				25 0 0*			
50 0 0*		1 0 0		20 0 0†			
M. A. N.				—			
5 0 0*		50 0 0		" Dr. & Mrs. S. J.			
Naim, Major G. A. S.				—		5 5 0	
—		Deceased		Paris, F. T.			
Nash, Rev. & Mrs. H. A.				5 0 0*			
10 0 0*				20 0 0*		Deceased	
National Brotherhood Conference				100 0 0*			
6 14 6*				" Mr. & Mrs. G.			
Naylor-Leyland, Mrs.				—		100 0 0	
50 0 0*		Deceased		" Henry			
Neilson, Miss				100 0 0*		100 0 0	
25 0 0*				" Mrs. Henry			
" Miss E. M.				—		100 0 0	
10 0 0†				" Miss			
" Ralph L.				5 0 0*			
700 0 0*†		Deceased		10 10 0*		Deceased	
Nelson, H. W., Ltd.				100 0 0*		Deceased	
105 0 0†				125 0 0*		Deceased	
Nemo				100 0 0*		Deceased	
10 0 0*				—		5 5 0	
Nevins, J. Birkbeck				9 0 0			
5 0 0*		Deceased		Paterson, Misses A. S. & B. R.			
Newton, G. Banner				250 0 0			
300 0 0*		Deceased		Paton, A. A., C.B.			
500 0 0*		Deceased		—		100 0 0	
" Thos. Banner				100 0 0		200 0 0	
—		9 0 0		" Sir A. V., K.B.E.			
Nichels, James				—		100 0 0†	
5 5 0*				" Allan			
Nichols, E. W.				50 0 0†		Deceased	
5 5 0*				10 0 0*		50 0 0	
Nicholson, Guy M.				170 0 0*†		100 0 0	
—		100 0 0		" Mrs. J. R.			
" H. H.				—		100 0 0	
20 0 0*		250 0 0		" The Misses			
" R. & Son				200 0 0*		200 0 0	
5 5 0*				Patterson, W. S.			
Nickson, Rev. Dr. (Lord Bp. of Bristol)				50 0 0*			
50 0 0*				5 0 0*			
" George				25 0 0*			
100 0 0*		Deceased		Paul, Mr. & Mrs. Edwd.			
" Mr. & Mrs. J.				—		5 0 0*	
25 0 0†				" F. T.			
" Mr. & Family				25 0 0*			
52 10 0*				Pearce, Alex.			
" W. J.				—		Pearson, The Misses E. M. & A. E.	
5 5 0*				5 0 0*			
Niggeman, Bernard J.				100 0 0			
5 5 0*				100 0 0			
Nimmo, Mrs. K. P.				10 0 0			
5 0 0†				" G. F.			
Nixon, Mrs. Preston				100 0 0*		1 1 0†	
10 0 0*				" L. & Sons			
Noble, H. Heywood				—		5 5 0	
250 0 0*		100 0 0		" Mrs. Mary			
" Mrs. H. Heywood				5 0 0*			
—		100 0 0		Pelt, Mrs. T.			
" Miss M. H.				—		25 0 0	
5 0 0*				Pendlebury, Miss			
Nonconformist, A.				50 0 0*			
52 10 0*				5 0 0*			
" 21 0 0*				5 0 0*			
21 0 0*				Pennell, Mrs. Edwin			
Norris, G. W.				5 5 0*		Deceased	
—		21 0 0		55 0 0*†		Deceased	
" Mrs. G. W.				50 0 0†			
—		10 10 0		Perim Coal Co., Ltd.			
" Miss Margaret				—		52 10 0	
25 0 0*		Deceased		250 0 0*		Deceased	
" Robt.				—		100 0 0	
25 0 0*				" Miss Lucy			
" Mrs. Robt.				10 0 0*		Deceased	
100 0 0*		Deceased		Petrie, Sir Charles			
Norman, R. H. (Exors. of North, Fred)				50 0 0*			
100 0 0*		Deceased		100 0 0†			
Northcroft, Neighbour & Nicholson				10 0 0*			
21 0 0*				Petter, Miss E.			
Nosworthy, Mr. & Mrs.				—		10 0 0	
10 0 0*				—		10 0 0	
Nurses' Service, Cathedral May 17th, 1925				—		5 0 0	
—		16 13 6		Phillimore, Rev. the Hon. S. H.			
Nuttall, Miss				7 2 0*†		5 0 0	
—		10 10 0		Phythian, J.			
Nutting, Sir John G., Bt.				5 0 0*			
10 0 0*				Pickmere, E. R.			
G. H. O. (a Thankoffering)				5 0 0*			
10 0 0*				Pickworth, F. H.			
Oakshott, Arthur J.				100 0 0*		75 0 0	
200 0 0*†		Deceased		—		5 0 0	
" Miss Florence				2100 0 0*		Deceased	
—		25 0 0		Pigott, Rev. & Mrs. E. C.			
" Miss Julia M.				5 0 0*			
—		25 0 0		" J.			
" T. D.				100 0 0*			
350 0 0*†				Pilkington, Major Ernest			
" T. W.				—			
1000 0 0*		Deceased		10 0 0*			
Occleston, Mrs.				150 0 0*			
5 0 0*				" E.			
" Miss				—		George	
10 0 0*				10 0 0*			
Okell, George				—			
100 0 0*				"			
" Miss M.				10 0 0*			
20 0 0*				"			
Oldfield Brewery Co.				150 0 0*			
50 0 0*				"			
Olive Mt. Cottage Homes				—			
—		5 0 0		"			
Oliver, Rev. Dr.				10 0 0*			
10 10 0*		Deceased		"			
Openshaw, Abraham				—			
10 0 0†				"			
" Fred				10 0 0*			
105 0 0*				"			
" O. O.				—			
100 0 0*				"			

	*Building Fund to 19/7/24.			*Building Fund to 19/7/24.		
	†Memorial Transept.			†Memorial Transept.		
	£	s.	d.	£	s.	d.
Pilkington, G. Herbert	—	150	0 0	Ratcliffe-Ellis, Sir T.	50	0 0*
" Mrs. G. Herbt.	—	100	0 0	Rathbone, Mrs. A. R.	100	0 0†
" Mrs. H.	—	100	0 0	" Mr. & Mrs. Geo.	20	0 0†
" G. L.	—	100	0 0	" Mrs. Herbt R.	5	5 0*
" H. C.	20	0 0†		" H. G. (In		
" Mr. (and Mrs.				memory of		
" Lee)	125	0 0*	Deceased	Mrs. Wm.		
" Thomas	500	0 0*	Deceased	Rathbone &		
" W.	1000	0 0*	Deceased	Mrs. S. G.		
" W. M.	—	120	0 0	Rathbone)	—	1000 0 0
Pirrie, Lady	5	5 0*		" Hugh R.	—	100 0 0
Plews, Mr. & Mrs. W. J.	—	55	0 0	" Miss	20	0 0*
Plummer, Rev. Canon	—	5	0 0	" Mrs. S. G.	150	0 0*
Pollit, Alfred	10	10 0*		" Mrs. Theo.	7	0 0*
" Miss E. M.	—	5	0 0	" Mrs. William	300	0 0*
" W. E.	—	5	5 0	" Mrs. William	—	25 0 0
Poole, Mrs. Jane	5	0 0*		Ravenscroft, Mrs. C. M.	5	0 0†
Porritt & Riley	—	50	0 0	Rawlins, Mrs. J.	20	0 0†
Porter, Mrs. E. W.	15	15 0*		Rawson, George P.	—	50 0 0
" J. F.	5	5 0†		Rawthorne, Rev. Canon		
" Col. R. S.	236	0 0*	Deceased	A. G.	10	10 0*
" Lt.-Col. & Mrs. R. S.	10	10 0†		Rea, Russell, M.P.	50	0 0*
" W. S.	50	0 0*†	Deceased	Reader of "Country Life"	—	25 0 0
" Thomas & Son	5	5 0*	5 5 0	Reader, P.	—	20 0 0
Poste, Miss L.	7	17 0*		Reddy, Mrs.	200	0 0*
Potter, Miss A.	5	0 0*		Redfern, Mrs.	5	0 0*
Poulter, Rev. Canon	—	20	0 0	Redish, C. S.	—	5 0 0
Powell, Miss A. E.	—	6	0 0	Reed, Dr. W. Cash, M.D.	10	0 0*
" Sir F. S., Bart.	500	0 0*	Deceased	Rees, R. L. & Mrs. G. A.	25	0 0†
" Rev. F. J.	5	0 0*		Reid, Mr. & Mrs. J. M.	10	0 0†
" Mrs. Kate (in				" Rev. Canon W. C.	—	10 0 0
memory of Jas				Retired Butler (Thank-		
Dickson Dixon)	105	0 0*		offering for healthful		
" Lady	250	0 0*		days)	10	0 0*
" Mrs.	15	0 0*		Rhodes, Rev. A. H.	500	0 0*
" Miss Mary M.	—	6	0 0	" W. Sutcliffe	—	5 0 0
" F. H. & Co.	5	5 0*		Rhyner, C.	10	0 0*
" James & Sons	—	50	0 0	Richards, Mrs. David	5	5 0*
" Joseph H.	—	50	0 0	Richardson, Miss Annie	—	5 0 0
Power, A. D.	—	52	10 0	" Rev. Canon		
Prescot Parish Church	—	12	15 6	" J. B.	10	0 0*
Prescott, Mrs.	105	0 0*		" Jane Temple		
Price, Rev. Henry H.	20	0 0*		(In memory of Mrs.		
Pritchard, Miss A. D.	15	0 0*		A. J. T. Lewis)	—	100 0 0
Pritt, Mrs.	10300	0 0*	Deceased	Richardson, R.	100	0 0*
Proby, Mrs. A. Louisa	5	0 0*		" R. T.	—	5 0 0
" Rev. H. E. H.	10	0 0*	5 0 0	" W.	5	0 0*
Proceeds of Lecture, Rock				Richmond, Mrs.	5	0 0*
Ferry	11	1 1*		Ridley, Rev. C. W.	10	10 0*
Procter, Charles J.	250	0 0*	10 0 0	Rigby, Mrs.	35	0 0*
" J. C.	100	0 0*		Rigby-Jones, H. W.	50	0 0*
" W. C.	50	0 0*		" Mrs.	50	0 0*
Provost, Mrs. E. A. (Exrs.				Riley, C. H.	5	5 0†
of)	450	0 0*	Deceased	Rhumer, C. N.	—	5 5 0
Purcell, J. R.	25	0 0*		" J.	15	0 0*
Purdon, Mrs. Gertrude A.	5	0 0†	25 0 0	" Mr. & Mrs. P. E.	10	10 0*
Pye, C. Norman	—	10	0 0	" W. Y.	5	0 0*
" Henry E.	10	0 0*	10 0 0	Roberts, Mr. & Mrs. J. B.	10	0 0†
" Mrs. H. E.	—	5	0 0	" Miss	15	0 0*
Quinsey, Arnold	—	21	0 0	" Miss	5	0 0
" Thomas	—	21	0 0	Robertshaw, Miss E. M.	—	100 0 0
J. F. R. (In memory of)	—	5	0 0	Robertson, Sir Helenus R.	50	0 0†
J. R.	—	100	0 0	Robins, Miss M. G.	—	10 0 0
J. R. & D. R. (in memory				Robinson, A.	50	0 0*
of their Baptist parents)	5	0 0*		" Miss Blanche	20	0 0*
Radcliffe, Sir David	1000	0 0*	Deceased	" Col. J. F.	106	0 0*
" Sir Fredk. M.	200	0 0†	300 0 0	" Miss Mary E.	150	0 0*†
" Sir F. & Lady	1000	0 0†		" Robert	50	0 0†
" Miss Margt.	25	0 0*		" R. J.	25	0 0†
" R. D.	100	0 0*		" W. Fothergill	—	5 0 0
" Wm.	5500	0 0*	Deceased	" Miss J.	5	0 0*
Rae George	500	0 0*	Deceased	Rodger, H. R.	70	0 0*
R'lwaymen's Service, Sep.				" J. G.	5758	19 9*
20th, 1925	—	16	7 3	" Miss Kate	50	0 0*
Ramsden, Miss	26	5 0*		" The Misses	450	0 0*
Rankin, Mrs. Helen M.	250	0 0†		Rodgers, Mrs. M. A.	10	0 0†
" Sir James, Bt.	100	0 0*	Deceased	Rodriguez, Mr. & Mrs.	5	0 0*
" John	2785	0 0*†		Rogers, Mr. & Mrs. F.	50	0 0*
" Robert	—	100	0 0	" Mrs.	—	5 3 7

*Building Fund to 19/7/24.				*Building Fund to 19/7/24.			
†Memorial Transept.		£300,000 Fund.		†Memorial Transept.		£300,000 Fund.	
£	s. d.	£	s. d.	£	s. d.	£	s. d.
Rogerson, T. Stanley . . .	100 0 0*	Deceased		Scott, W.	—	5 5 0	
Rollo, Geo., J.P.	129 9 0*†	205 5 0		" David	10 10 0*	Deceased	
Ronald, A. W.	21 0 0*			Scrimiger, Mrs. Florence	—	21 0 0	
" J. G.	500 0 0*	Deceased		(In memory of)	—		
Rooper, Mr. & Mrs. P. L.	175 0 0*	Deceased		Scripture Readers	27 12 2*		
Roper, George	21 0 0*	Deceased		Sears, Miss	84 3 6*	Deceased	
Ross, Mrs.	—	5 5 0		Seddon, Mr. & Mrs.	20 0 0*		
Routledge, Mr.	10 10 0*	Deceased		Sefton, The Rt. Hon. the	—		
Rowe, C. Graham	50 0 0*			6th Earl of	2200 0 0*†		
" Mrs. Herbt. W. . .	—	100 0 0		Countess of	100 0 0†		
" H. W.	50 0 0*	Deceased		Sellars, Frank, J.P.	1100 0 0*†		
Rowland, Mr. & Mrs. R. . .	—	50 0 0		" Mrs. (In memory	—	100 0 0	
Roy, Mrs. Maitland	10 13 0*			of R. G. & E.	—		
Royden, Sir Thos., Bart.	500 0 0†			Shannon)	—		
" Sir T. B.	3000 0 0*†	Deceased		Senior, Rev. W. S.	5 0 0*		
" Miss M. C.	—	100 0 0		Sephton, Rev. J.	5 0 0*	Deceased	
Royds, Lady	—	200 0 0		Servaes, Mr. & Mrs. J. M.	—	50 0 0	
Roylance, Miss	—	10 10 0		Shallcross, Mrs.	5 0 0*		
" Miss C. E.	10 10 0*			Sharp, Mrs. E.	50 0 0*†		
Royle, Miss K. M.	—	200 0 0		Sharpe, F. T., M.A.	5 5 0*		
Royston, Rt. Rev. Bishop	105 0 0*	Deceased		Shaw, James	50 0 0*	Deceased	
Ruddock, Rev. N. H. C. . .	5 0 0*			Shawfield, Mr. & Mrs. A. .	5 5 0*		
Rushton, Mr. (and Mrs. L.)	8 8 0*	Deceased		Shearer, J.	5 0 0*		
Rushworth & Dreaper, Ld.	—	50 0 0		Shears, Dr. & Mrs. Chas.	—		
Russell, Lord of Liverpool	50 0 0*	Deceased		H. B.	32 0 0*†	10 0 0	
" C.	5 0 0*			Shelmerdine, T.	105 0 0*	Deceased	
" W.	13 15 0*	Deceased		Sheppard, J. E.	52 10 0*	Deceased	
Rutherford, Ald. C. H.,	—	10 0 0		Sherlock, The Misses	10 0 0*		
J.P.	—			Simpson, Professor	5 0 0*		
Rutter, Mr. & Mrs. F. W.	—			" Rev. E. L.	5 0 0*		
Pascoe	100 0 0*			" Sir Jas. Hope	10 0 0†	Deceased	
Rycroft, Rev. Canon	6 6 0*	Deceased		" Walter Maddoc . . .	50 0 0*	450 0 0	
Rylands, J. Paul	50 0 0†	Deceased		Sims, Rev. Canon	10 10 0*	Deceased	
Ryle, Miss	10 0 0*			Sing, Mrs.	5 0 0*		
A.M.S. (in Memoriam) . . .	—	25 0 0		" Mr. & Mrs. R. P. . . .	—	100 0 0	
G.H.S.	—	5 0 0		Singlehurst, Miss	—	200 0 0	
Sadler, Campbell H.	50 0 0*	Deceased		" Miss F. A.	150 0 0*	Deceased	
St. Ebb's Church, Oxford	5 14 0*			" " Miss Jessie	100 0 0*		
St. Faith's, Gt. Crosby,	—			" R.	1000 0 0*	Deceased	
Pilgrimage	—	10 15 8		Skafto, C. H. C.	5 0 0*		
St. George, Mrs. & Miss H.	10 0 0*			Smaidge, Mrs.	5 0 0*		
" Mr. & Mrs. T. . . .	—			Smart, Mrs.	10 0 0*		
" & Mrs. S. St. . . .	—			" The Misses	10 0 0*		
" G.	120 0 0†			Smaethurst, J. H.	—	10 10 0	
St. Mary's Church, W'loo	—	10 9 0		Smith, H. M. Alderson	—	25 0 0	
St. Michael's Hamlet Ch. . .	—	22 13 5		" Charles	50 0 0*		
St. Nicholas Church,	—			" Frank	—	10 0 0	
Blundellsands	—	52 10 0		" Herbert	—	25 0 0	
St. Peter's Church, New-	—			" Mrs. F. A.	—	5 0 0	
ton in Makerfield)	—	5 0 0		" Rev. H. Gibson	10 10 0*		
St. Thomas' Church, St.	—			" J. Alderson	10 0 0*	Deceased	
Helens	—	1 13 2		" Joseph Walker	—	105 0 0	
Salisbury, Marquess of . . .	1000 0 0*	Deceased		" The Misses	50 0 0*		
" Mr. (Mrs. F. &	—			" Dr. & Mrs. Rawdon . . .	—	10 0 0	
Family)	20 0 0†	Deceased		" Robert	10 0 0†		
Samuelson, Mr. & Mrs. W.	5 0 0†			" Robert J.	—	5 0 0	
Sanday, Samuel	200 0 0*			" Robert H.	10 0 0*		
Sandbach, G. R.	50 0 0*	Deceased		" R. P.	—	5 5 0	
" Capt. W.	50 0 0*			" Rev. R.	5 5 0*		
Sanders, E. C.	15 15 0*			" R.	10 0 0*		
" John	12 7 0*	2 2 0		" Samuel	20 0 0*	Deceased	
Sanderson, Rev. Canon &	—			Smithwick, Rev. Canon	10 0 0*	Deceased	
" Mrs. E. M.	85 0 0*			" Mrs.	5 0 0*		
" Mrs. Evelyn	—	5 0 0		Smyth, Mrs.	—	5 0 0	
" Harold A.	250 0 0†			Snowden, G. R.	—	5 5 0	
Sandys, Col., M.P.	500 0 0*	Deceased		Sodor & Man, Rt. Rev. the	—		
" Rev. J. J.	20 0 0*	Deceased		Lord Bishop of	10 10 0*	10 0 0	
Sawyer, John T.	10 0 0*			Spalding, Mrs. M.	25 0 0†		
Scarlett, Mrs. R. H.	10 0 0†			Speirs, Miss Clementina . . .	—	50 0 0	
Scarbrick, Sir Charles . . .	50 0 0*	Deceased		Spooner, Ven. Archdeacon	12 12 0*†		
" Sir T. T. L., Bt	50 0 0*			" Ven. Arch. & Mrs. . . .	—	10 0 0	
" Wm.	50 0 0*	Deceased		Spratly, Mrs.	—	10 0 0	
Schofield, J.	5 5 0*			Springman Mr. & Mrs. J. H	10 10 0†		
Scholes, J.	5 5 0*			Sproule, W. B.	—	100 0 0	
Schofield, Miss E.	500 0 0*	Deceased		" Mrs. Christine	—	20 0 0	
" Miss G.	300 0 0*	250 0 0		Staff of White Star Dom.	—		
" Miss J.	300 0 0*			& American Line	23 11 6†		
" Miss	—	250 0 0		Stanley, Hon. Sir Arthur . . .	250 0 0*		
Schuster, Arnold L.	20 0 0*			" E. J.	100 0 0*	Deceased	
Scott, Walter	100 0 0*	Deceased		Staveley, F. W.	25 0 0*		

SUBSCRIPTIONS TO THE VARIOUS BUILDING FUNDS

105

	*Building Fund to 19/7/24.			£300,000 Fund.
	†Memorial Transept.	£	s. d.	
Stevenson, Mrs.	—	—	—	5 5 0
Rev. Canon	—	—	—	—
Morley	10 10 0*	25	0 0	—
Stewart, Mr. & Mrs. C. M.	12 12 0*	—	—	—
The Misses	40 0 0*	—	—	—
Rev. Canon	500 0 0*	Deceased	—	—
Rev. Canon Percy	105 0 0*	—	—	—
Rev. R. B.	50 0 0*	Deceased	—	—
Still, Mrs. Mary H.	—	—	—	5 0 0
Stock, J. H.	1000 0 0*	Deceased	—	—
W. H.	30 0 0*	25	0 0	—
Stolterfoht, The Misses	200 0 0*	Deceased	—	—
P. T.	20 0 0*	20	0 0	—
Mrs. R. E.	20 0 0*	Deceased	—	—
Miss R. E.	6 6 0*	10	0 0	—
Stone, John, J.P.	1000 0 0*	500	0 0	—
Mrs. John	50 0 0*	—	—	—
Mr. & Mrs. John	100 0 0†	—	—	—
Miss	—	100	0 0	—
Robert	1300 0 0*	Deceased	—	—
Tom.	50 0 0*	100	0 0	—
Walter	50 0 0*	250	0 0	—
Mrs. Tom	—	25	0 0	—
Storey, Edward	200 0 0*	—	—	—
H. L.	100 0 0*	—	—	—
Stowell, J. T.	100 0 0†	—	—	—
Street, Dr. Charles	5 5 0*	—	—	—
Strickland, J.	5 0 0*	—	—	—
Stringer, Miss Elizabeth	100 0 0*	—	—	—
Stringfellow, Joseph	21 0 0*	—	—	—
Stuart, Mrs. E. K.	10 0 0†	—	—	—
Mrs. S. B.	5 0 0*	—	—	—
Stubbs, Ven. Rev. Dean	10 0 0*	Deceased	—	—
Lucas P.	5 0 0*	Deceased	—	—
Stubbs & Grindod	—	50	0 0	—
Stubs, Peter	100 0 0*	Deceased	—	—
Sumner, Dr. Benjamin	5 0 0*	5	0 0	—
Mrs. Josephine	5 0 0*	—	—	—
Sutcliffe, T.	5 0 0*	—	—	—
W. T.	5 0 0*	—	—	—
Swabey, Rev. S.	—	5	0 0	—
Swain, Rev. E. Priestley	—	17	17 0	—
Swainson, R. Russell (in Memory of) per Mrs. Swainson	100 0 0*	Deceased	—	—
Syer, Thos. D.	5 5 0*	20	0 0	—
Mrs.	—	20	0 0	—
Sylvester, Rev. Canon	25 0 0*	25	0 0	—
Mrs.	25 0 0*	Deceased	—	—
Miss	5 0 0*	—	—	—
Synge, Alex. M.	120 0 0*	—	—	—
Mr. & Mrs. L. M.	—	10	0 0	—
Thankoffering	50 0 0*	—	—	—
from St. Luke's,	—	—	—	—
Tranmere	5 0 0*	—	—	—
for Bp. Kyle's writings	5 0 0*	—	—	—
for many blessings vouchsafed	10 0 0*	—	—	—
.	50 0 0*	—	—	—
.	—	5	0 0	—
Tarver, J.	30 0 0*	20	0 0	—
Tate, Edwin	500 0 0*	—	—	—
Sir Ernest W., Bart.	100 0 0†	—	—	—
Sir E. W., Bart.	600 0 0*	—	—	—
Sir Wm. H., Bart.	1500 0 0*	Deceased	—	—
Taylor, Ven. Archdeacon	25 0 0*	Deceased	—	—
Austin, M.P.	100 0 0*	—	—	—
C. T.	100 0 0†	—	—	—
Mr. & Mrs. E.	6 6 0*	—	—	—
Miss Emily	40 0 0*	—	—	—
E. W.	5 0 0*	—	—	—
Henry	25 0 0*	—	—	—
Mrs. Hibbert	5 0 0*	—	—	—
James	10 10 0*	—	—	—
John	—	100	0 0	—
Mrs. Joseph	—	100	0 0	—
Mrs.	10 0 0*	5	0 0	—
R. C.	50 0 0†	—	—	—
R.	5 0 0*	—	—	—
Mrs. Stopford	—	5	5 0	—

	*Building Fund to 19/7/24.			£300,000 Fund.
	†Memorial Transept.	£	s. d.	
Taylor, Miss T.	—	—	—	10 0 0
W. F. K., K.C.	25 0 0*	—	—	—
Temple, John, C.B. (in Memory of Mrs. Temple)	100 0 0*	Deceased	—	—
Mr. & Mrs. John	1410 10 0*	—	—	—
Tom	5 6 0*	—	—	—
Tenbosch, Mr. & Mrs. J.	10 0 0†	—	—	—
Tennant, Elizabeth Hayes (in Memoriam)	—	10	0 0	—
Tetlow, Rev. J. R., M.A. (in Memory of). This token is given by his grandchildren	—	—	5 0 0	—
Thicknesse, Rev. C. C.	—	50	0 0	—
Thomas, Richard	5 0 0*	—	—	—
Mr. & Mrs. Thel- wall	—	50	0 0	—
Seth	—	10	10 0	—
Thompson, Miss A. M.	—	10	0 0	—
H. Heywood	—	50	0 0	—
H. Yates	105 0 0*	—	—	—
J. Albert	5 0 0*	—	—	—
Mr. & Mrs. J. Albert	—	10	0 0	—
Mr. & Mrs. J. G.	100 0 0*	15	0 0	—
Miss	6 0 0*	—	—	—
Miss	520 0 0*	—	—	—
The Misses	5 0 0*	—	—	—
Percy W.	6 6 0*	—	—	—
R. Heywood	100 0 0*	10	0 0	—
R. S.	—	—	—	—
Thomson, Mrs. A.	5 5 0†	—	—	—
Thorburn, J. A.	—	25	0 0	—
James D.	30 0 0*	Deceased	—	—
Thorne, W. C.	210 0 0*	100	0 0	—
Mrs. W. C.	21 0 0*	—	—	—
Thraves, Arthur	15 15 0*	—	—	—
Edwin	5 5 0*	—	—	—
Thurlow, Rev. The Right Hon. Lord	—	10	10 0	—
Tickle, Miss A.	5 0 0*	—	—	—
Tiffin, Mr. & Mrs.	5 5 0*	—	—	—
Tillotson, Mr. & Mrs. R. A. Tilney, Mrs. S.	5 5 0†	—	—	—
Timbrell, Rev. W. F. John Timmis, Miss Eileen Sut- ton	5 5 0*	5	5 0	—
H. Sutton	44 2 0	5010	10 0	—
Mrs. H. Sutton	—	300	0 0	—
Thomas Sutton	10000 0 0*	Deceased	—	—
T. Sutton	—	1000	0 0	—
Tinne, J. Ernest	—	100	0 0	—
Mr. & Mrs. J. E.	100 0 0†	—	—	—
Mrs. Bertha E.	5 0 0*	—	—	—
Tipton, J. W.	50 0 0†	—	—	—
Tod, A. C.	—	45	0 0	—
A. J.	100 0 0*	—	—	—
Mr. & Mrs. A. J.	100 0 0†	—	—	—
Mrs. Alice J. L.	—	50	0 0	—
Miss H. E.	20 0 0*	—	—	—
Mrs.	370 0 0*	Deceased	—	—
N. P.	—	20	0 0	—
W.	200 0 0*	—	—	—
Rev. W. M., R.N.	5 0 0*	—	—	—
Todd, Arthur T.	—	21	0 0	—
Miss E. E.	—	10	0 0	—
Todd, Miss Margaret	—	10	0 0	—
Murray	—	10	10 0	—
Mrs. Murray	—	5	0 0	—
J. Watson	25 0 0†	—	—	—
Toft, J. W.	—	100	0 0	—
Tomlinson, Mrs. A. E.	—	5	0 0	—
Toosey, Mrs. E. B.	—	25	0 0	—
R. J.	5 0 0†	50	0 0	—
Robt. B. & Co.	—	25	0 0	—
Torr, Rev. Canon	250 0 0*	Deceased	—	—
Canon (Exors. of)	—	50	0 0	—
Totty, Mr. & Mrs.	5 5 0*	—	—	—

*Building Fund to 19/7/24. †Memorial Transept.				£300,000 Fund. £ s. d.	*Building Fund to 19/7/24. †Memorial Transept.				£300,000 Fund. £ s. d.
Towle, Mr. & Mrs. W.	10	0	0*		Ward, Mr. & Mrs. Lewis & Family	15	15	0†	
Townley, F. J.	5	0	0†		" B. M.	—	—	—	25 0 0
Travis, Mr. & Mrs. J.	5	0	0†		Wargrave, Lord	—	—	—	10 0 0
Treen, Mr. & Mrs. Robt.	—	—	—	10 10 0	Waring, Mr. & Mrs. J.	5	5	0*	
Trench, Rev. Canon	100	0	0	Deceased	Warrington, The Rt. Rev. the Bishop of (E. H. Kempson)	10	10	0*	5 0 0
Trotter, Col. Memorial Committee	500	0	0†		Waterhouse, H. (Exors. of)	25	0	0*	Deceased
Tucker, Rev. J. S.	10	0	0		" Mrs. J.	25	0	0*	
Tuckness, C. W.	5	5	0*		" Miss	10	0	0*	Deceased
Tunington, Charles	—	—	—	25 0 0	Waters, A. S. H., M.D.	50	0	0*	
" Mrs. Charles	—	—	—	25 0 0	Watkins, Ven. Archdeacon	5	0	0*	
Turnbull, Mrs.	92	19	9*	Deceased	" Mrs.	5	0	0*	
" Mrs. Margt.	750	0	0*	Deceased	" Miss	20	6	0*	
Turner, Alfred	2000	0	0*	Deceased	Watkinson, Mrs. M. B.	10	10	0†	
" A. M.	1000	0	0*	Deceased	Watson, H. A.	100	0	0*	Deceased
" Mrs. C.	10000	0	0*	Deceased	" Mrs.	50	0	0*	Deceased
" Miss Clara M.	—	—	—	100 0 0	" Mrs. J. S.	50	0	0†	Deceased
" Edward C.	500	0	0*		" William	250	0	0*	Deceased
" E. W.	—	—	—	10 10 0	Watt, Miss	2000	0	0*	Deceased
" Rev. E. Tindal	10	0	0*		Watts, Luther, O.B.E.	5	0	0†	
" G. W. H.	—	—	—	20 0 0	Webster, Miss A. A.	—	—	—	5 0 0
" Miss	50	0	0*		" Miss Mary A.	—	—	—	5 0 0
" Mrs. W. N.	5	5	0†		" Rev. W.	50	0	0*	
Twigge, The Misses	10	10	0		Weighman, Mr. & Mrs. W. A.	100	0	0†	
Tyrer, Alfred	200	0	0†		Weld & Co.	—	—	—	100 0 0
" Mr. & Mrs. Alfred (in Memory of Mr. Tyrer's father, the late Wm. Kenny Tyrer)	—	—	—	1000 0 0	Wells, Rev. Canon	5	0	0*	
" Rev. Canon	15	15	0*	Deceased	" Rev. Rawdon M.	5	0	0*	
Tyson, James	—	—	—	5 0 0	Welsford, J. H.	227,943	18	8†	7000 0 0
Unknown Donor	25	0	0*		Wenslow, Miss R. M.	—	—	—	10 0 0
Utting, Sir John	50	0	0†		Wesley, Rev. A. E.	5	0	0*	
Val Smith, Councillor (in Memory of) by his widow	26	5	0*		Wesleyan Methodist	10	0	0*	
Van Gruisen, Mr. & Mrs.	—	—	—		West, C. P.	10	10	0*	
" A. H.	50	0	0†		" F. R.	—	—	—	5 5 0
" Mrs. L.	50	0	0†		Wethered, Mrs. Edith	50	0	0*	150 0 0
Vane, Lady (Exors. of)	200	0	0*	Deceased	" Miss E. M.	—	—	—	50 0 0
Vanni, Marchesa	—	—	—	10 0 0	" Miss Margt. M.	—	—	—	10 0 0
Vernon, James	5	0	0*		Wetherell, W.	5	0	0*	
" & Sons	1000	0	0*		White Star Dominion- American Line	100	0	0†	
Vogt & Maguire	5	5	0†		White, John	25	0	0*	Deceased
von Schwartz, Mrs.	10	10	0†		" J. Walwyn	15	10	0†	
Vicar and some of the People of St. Andrew, Southport	80	17	0*		" Misses	—	—	—	10 0 0
Villar, Arthur	5	5	0*		Whitehead, Thos. & Son	5	5	0*	
Vrset, T. P.	10	10	0*		Whitley, Mrs. A. K.	100	0	0*	Deceased
A. W.	10	0	0*		" Edward	5000	0	0*	Deceased
L. W.	105	0	0*		" & Company	—	—	—	50 0 0
Waddington, Mr. & Mrs.	—	—	—		Whitsun, T. J.	100	0	0†	
W. H.	10	10	0†	25 0 0	Whittle, Dr. & Mrs. Glynn	5	5	0*	
Wade, Rev. & Mrs. F. G.	—	—	—		Wickham, Very Rev. Dean	20	0	0*	Deceased
Rochfort	5	0	0*		" Mrs.	100	0	0*	
Wainwright, Miss Eliza	50	0	0*		" Rev. W. A.	15	15	0†	
" Miss M.	1300	0	0†	Deceased	Widnes Secondary Schools	—	—	—	5 5 0
" William	50	0	0†		Wilberforce, Prof. L. R.	5	0	0*	5 0 0
Walker, G. W.	5	0	0*	Deceased	Wild, Herbert G.	—	—	—	100 0 0
" Horace	50	0	0*		Wilding, James	—	—	—	5 5 0
" H. Carlton	—	—	—	10 10 0	Wilkie, Mrs. & Mrs. Jas.	100	0	0†	
" Mrs. Louisa	10	10	0†		Wilkinson, M.	5	0	0*	
" Rev. J.	5	0	0*		Willetts, Ald. J. E.	10	0	0*	
" Rev. Dr. J. M.	—	—	—	5 0 0	Williams, Harry Ben	50	0	0†	
" Miss	7	2	0*		" H. S.	—	—	—	5 0 0
Walker, The Misses Margt. & Kathleen	5	5	0†		" Lloyd	50	0	0*	Deceased
Wall, Mrs. Comer	5	5	0†		Williams, Mrs. Rowland	5	0	0*	
Wallace, Mrs. Eben	—	—	—	15 15 0	" Rev. Canon	—	—	—	
Walmesley, Mrs. J. B.	200	0	0*		" Wright	5	5	0*	
" Mrs. R. A.	20	0	0*		Williams, Wilson & Co.	—	—	—	100 0 0
Wain, Mrs. Adah	200	0	0†		Williamson, Mrs. Alfred	5	5	0*	
Walne, Miss J.	28	10	0*	3 0 0	" P. A.	50	0	0†	
Wannop, Mrs.	50	0	0*		" Mrs. S.	100	0	0*	Deceased
" The Misses	10	11	3*		Willink, W. E., J.P.	50	0	0*	Deceased
Warburton, Rev. & Mrs. W.	5	0	0*		Willis, Rev. F. E. d'A.	—	—	—	10 10 0
Ward, Rev. E. D.	5	0	0*		" H. R. d'A.	100	0	0*	Deceased
" Mr. Lewis	5	5	0*		" Rev. Canon	30	0	0*	

SUBSCRIPTIONS TO THE VARIOUS BUILDING FUNDS

107

*Building Fund to 19/7/24. †Memorial Transept.				*Building Fund to 19/7/24. †Memorial Transept.			
£ s. d.		£ s. d.		£ s. d.		£ s. d.	
Wilson, Miss Agnes J..	5 0 0†	£300,000	5 0 0	Woodin, Mr. & Mrs. W. D.	10 10 0*		
" Miss A. K.	10 10 0*	Fund.		Woodrow, Rev. Canon			
" C. B.	25 0 0*		Deceased	J. E. & Mrs.	25 0 0*	Deceased	
" Mrs. C. B.	25 0 0*		Deceased	Woods, Mr. & Mrs.	5 0 0*		
" Col. Thos. C. B.	205 0 0*		Deceased	" James McC.	—	5 0 0	
" Col. & Mrs.	52 10 0†			Woodsend, Thomas	—	500 0 0	
" Miss E. C.	10 0 0*	30 0 0		" Mrs. Thomas	—	500 0 0	
" Miss F. Isobel	—	50 0 0		" Mr. & Mrs. T.	250 0 0†		
" Mrs. John	—	50 0 0		Woodward, H. C. & Rbt.	100 0 0*	Deceased	
" Miss	5 0 0*			" H. C. & Rbt.	50 0 0†		
" Miss M. M.	10 10 0*	10 10 0		Worthington, Arthur			
" Miss M. B.	—	50 0 0		(Exors. of)	433 19 6*	Deceased	
" R. J. Muir	—	5 0 0		" W. A.	—	5 5 0	
" Reginald V.	50 0 0†			" Miss Emily	—	20 0 0	
" Walter, H.	100 0 0*	Deceased		Wright, Misses A. M. &			
Wilson-Patten, Hon. Miss				" Sarah	10 0 0†		
" Ellinor	100 0 0*	Deceased		" E.	—	5 0 0	
" Miss Eliz.	100 0 0*			" Henry	5 5 0†		
Winchester, Rt. Rev. the				" Miss	10 0 0*		
" Lord Bishop of	50 0 0*			" Miss	8 0 0*		
Winslow, Rev. C. de B.	100 0 0*	Deceased		Wrigley, Mrs. Arthur	10 0 0†		
" Miss R. M.	10 0 0*			Wynter, A. E.	5 5 0*		
Winterbottom, Mrs.	5 0 0*			Yeld, Rev. C.	6 6 0*		
Winterton, F. G.	—	5 0 0		Yould, Mr. & Mrs. T.	5 0 0*		
Withers, Mrs. Richd.	100 0 0*			Young, Mr. & Mrs. W. H.	—	5 5 0	
Withington, Capt.	220 0 0*	Deceased		Zeigler, Miss	—	5 0 0	
" Miss	20 0 0*			Zwilchenbart, Mrs.	5 0 0*		
" Miss C.	—	100 0 0		Sums under £5	2783 5 8†	928 15 2	
Wolfenden, Mrs.	105 5 0*			Sums Collected per Messrs.			
Wolf, Mrs. J. A. & Master				Cooper & Co.'s Box	—	50 17 3	
" J.	20 0 0†			Sums Collected per Messrs.			
Wolmer, Lord	10 0 0*			Lewis's Box	—	45 19 8	
Wolstenholme, C. M.	—	100 0 0		Deaneries—			
" R. M.	50 0 0†			Boole	668 8 0*		
" Mrs.	100 0 0*			Childwall	397 2 11*		
Wood, James Marke	1000 0 0*	Deceased		Liverpool North	208 4 6*		
" J.	—	5 0 0		Liverpool South	441 4 0*		
" Mr. & Mrs. Norman	—	10 0 0		North Meols	439 4 7*		
Woodcock, A. B.	5 0 0*			Ormskirk	407 2 9*		
" H. S.	500 0 0*	Deceased		Prescot	574 19 3*		
Wood-Samuel, Rev. R.	—	5 0 0		Toxteth	1468 4 11*		
Woodhouse, Miss E. D.	60 0 0*	9 2 0		Walton	163 6 2*		
" Miss M. G.	83 5 0*	21 15 0		West Derby	265 5 11*		
" Mrs. (In mem-				Wigan	658 16 8*		
ory of her				Winwick	344 19 1*		
lte. husband				Outside Diocese	125 8 3*		
J. G. Wood-				Lectures	80 3 4*		
house)	50 0 0*			Boxes at Cathedral	546 14 5*	5073 16 3	
" Mrs. J. C. (In				Collected in Churches	130 15 0†		
memory of							
the late Jno.	20 0 0*						
Drinkwater)							
" Miss E. D.							
(In memory							
of the late							
Jno. Drink-	20 0 0*						
water)							

£85,687 8 7

Included in the above List of Subscriptions to the £300,000 Fund is the sum of £645/7/5 subscribed to the Special "Gold Fund," in the form of gold coins and jewelry.

FORM OF BEQUEST.

"I bequeath to the Liverpool Cathedral Committee incorporated by the Liverpool Cathedral Act, 1885, the sum of £ : : to be applicable for all or any of the purposes for which such Committee are by the Liverpool Cathedral Act, 1902, empowered to receive legacies. And the receipt of the Treasurer or other duly authorised officer for the time being of such Committee shall be a sufficient discharge for the same."

APPENDIX III (B).

Donations and Bequests for Special Objects and Other Gifts

N.B.—In the following lists the sums stated represent the amount of the donation and not the actual cost of the particular object or feature.

A.—FOR OBJECTS NOT YET ERECTED OR PROVIDED.

BELLS (A single bell of the peal has been temporarily hung above the Choir).	
Thomas Bartlett	£5,500
DOOR IN CENTRAL SPACE.	
The Rev. J. G. Pilkington (in memory of his parents)	100
FONT AND COVER.	
Miss E. Brancker	1,000
MEMORIAL TO BISHOP RYLE (First Bishop of Liverpool).	
The Bishop Ryle Memorial Committee	506
PROPOSED GATES.	
The Choristers of the Diocese	10
PULPIT.	
Mrs. W. G. Killick and The Misses Scholfield	2,000
SOUTH PORCH.	
John Rankin (in memory of members of the Rankin family)	20,000
WINDOW.	
Mrs. A. S. Bickersteth (in memory of Dr. Bickersteth)	1,500
WINDOW.	
Miss Westgarth, "The Seward Window"	80
WINDOW. (Great North Window in the Central Space)	
Trustees of a Fund left by the late Arthur Earle for the benefit of the Cathedral (in memory of Arthur Earle)	7,500

B.—FOR OBJECTS ALREADY PROVIDED OTHER THAN THOSE IN THE LADY CHAPEL.

ALMS BOXES.	
J. F. Caroe	98
Miss Norris	20
ALMS DISHES.	
Messrs. Elkington & Co.	
Major Nairn (in memory of Emma and George Nairn)	87
ALMS PLATES (24).	
Mrs. H. Sutton Timmis and Miss Timmis (in memory of Richd. Sutton Timmis).	
BIBLE AND PRAYER BOOK.	
Alderman A. Crosthwaite.	
BISHOP'S THRONE.	
Miss Watt (in memory of Richard Watt, citizen of Liverpool 1724-1796)	1,250
BOOK REST FOR HOLY TABLE.	
Robert Preston and Mrs. Preston	25
CANDLESTICKS FOR HOLY TABLE.	
W. Bartlett, Mrs. Bartlett and The Misses Bartlett	227
CHAIR AND FALDSTOOL FOR USE OF THE LORD MAYOR OF LIVERPOOL.	
T. Dowd (Lord Mayor, 1925)	100
CHALICE AND PATEN.	
Lady Royds	200
CHALICE.	
Mrs. Edward Rae and her Sons (in memory of the late Edwd. Rae)	200

CHAPTER HOUSE AND CHAPTER HOUSE WINDOWS.	
The Freemasons of the Province of West Lancashire (in memory of the First Earl of Lathom)	£12,260
CHAPTER HOUSE FURNITURE.	
Freemasons of Province of West Lancashire (in memory of Louis Slade Winsloe).	
CHOIR STALLS AND SURROUNDING STONEWORK.	
The Rt. Hon. Lord Waring and Lady Waring (in memory of Samuel James Waring and Sarah his wife, and of Samuel Arthur Bamford Waring, only son of the donors).	
CHURCH CONGRESS BANNER.	
The Liverpool Church Congress Committee.	
CLERGY STALLS SURROUNDING THE BISHOP'S THRONE.	
Mrs. J. Temple (in memory of John Temple, C.B.)	1,236
CLERGY STALLS OPPOSITE THE BISHOP'S THRONE.	
Childwall Rural Deanery	72
Liverpool South Rural Deanery	72
North Meols Rural Deanery	72
Ormskirk Rural Deanery	72
Prescot Rural Deanery	72
Toxteth Rural Deanery	72
West Derby Rural Deanery	72
Wigan Rural Deanery	72
Winwick Rural Deanery	72
Dr. R. Caton	72
Alderman Mather	72
Miss Rich (in memory of Canon Leonard J. Rich)	72
(N.B.—A Stall has also been promised by the Rural Deanery of Walton).	
CLOCKS (5).	
H. Heywood Noble	75
CLOCK (LECTERN).	
Messrs. Penlington & Batty.	
COMMUNION PLATE.	
Mrs. Jane Lawrence.	
COMMUNION RAILS.	
T. T. Wainwright (in memory of Miss Lucy Anne Wainwright)	1,500
CROSS FOR THE HOLY TABLE.	
Mrs. H. H. Noble (in memory of her father, Alfred Turner)	343
DEVOTIONAL CHAPEL.	
Sir William Forwood, K.B.E.	2,675
DOORS IN N.E. AND S.E. TRANSEPTS.	
Mrs. C. L. Haigh (in memory of Thomas Haigh of Elm Hall)	250
DOORS BETWEEN CHOIR AND LADY CHAPEL AND BRONZE GATES TO BISHOP'S STAIR.	
Mrs. M. G. Rollo	460
FOUNDATION STONE.	
Members of the Liverpool Diocesan Branch of the Mothers' Union	98
FRONTS FOR THE HOLY TABLE, SURPLICES AND CASSOCKS.	
Liverpool Cathedral Embroidery Association.	
FRONTAL CUPBOARDS.	
The Rt. Rev. The Bishop of Dover	250
GATES (BRONZE) LEADING TO SANCTUARY.	
Mrs. G. W. Moss (in memory of Gilbert Winter Moss)	400
HARMONIUM AND STOOL FOR CHOIR PRACTICE ROOM.	
Messrs. Rushworth and Dreaper.	
HOLY TABLE.	
Mrs. Oakshott	100
IVORY BATON FOR USE IN THE CHOIR.	
H. G. Hampton.	

IVORY Mallet and Trowel used for laying the Foundation Stone.	
Messrs. Elkington & Co. The Mallet and Trowel were presented to His Majesty King Edward VII. and given by His Majesty King George V. to the Cathedral to be kept in the Cathedral Treasury.	
LECTERN.	
Sir W. B. Forwood, K.B.E. (in memory of Rt. Hon. Sir Arthur Forwood, Bart., M.P.; and John Torr, M.P., who together raised the Liverpool Bishopric Endowment Fund)	£600
LECTERN BIBLE.	
The Rt. Rev. Bishop Thornton.	
MARBLE FLOORING.	
A.—EASTERN BAY OF CHOIR, EXCLUSIVE OF THE SANCTUARY.	
Sir Ernest Moon, K.C. (in memory of Sir Richard Moon, Bart.)	500
B.—SANCTUARY AND PLATFORM OF HOLY TABLE.	
The Timmis family in memory of T. Sutton Timmis, Caroline Anne Timmis his wife and their grandson, Richard Sutton Timmis, 2nd Lieut. K.R.R.C., Killed in Action, May 10th, 1915.	
C.—STEP OF SANCTUARY.	
Mrs. Morrison (in memory of Alfred Hampson Cluny Morrison)	100
C.—CENTRE BAY OF CHOIR AND STEPS OF SANCTUARY.	
Mrs. Morrison (in memory of George Hampson Morrison)	2,200
D.—WESTERN BAY OF CHOIR.	
Trustees of F. Rigby (in memory of Frank Rigby)	2,850
MEMORIAL TRANSEPT (part cost) AND CENOTAPH, REREDOS, WINDOWS, MEMORIAL VOLUME, ETC.	
The Committee of the Liverpool and District War Memorial.	
"In memory of the Men of Liverpool and District who laid down their lives in the Great War, 1914-1919"	31,200
MEMORIAL TO THE 55TH DIVISION.	
The Committee of the 55th Division Memorial Fund	800
MISSAL.	
Mrs. E. C. Hornby.	
OIL PAINTING BY HERBERT OF THE "ACQUITAL OF THE SEVEN BISHOPS."	
A. W. Bibby.	
ORGAN AND ORGAN CASES.	
Mrs. J. Barrow (in memory of her husband James Barrow).	
Mrs. Barrow by her Will left a considerable sum to form an Organ Endowment Fund	19,105
PASTORAL STAFFS (2).	
Mrs. Jane Lawrence.	
H. Sutton Timmis and Mrs. Sutton Timmis (in memory of Richard Sutton Timmis).	
PRAYER BOOK FOR THE BISHOP'S THRONE.	
The Bishops present at the laying of the Foundation Stone.	
PROCESSIONAL CROSS.	
H. Heywood Noble	260
PSALTERS AND CHANTERS.	
In Memoriam Mrs. C. J. Menzies	65
READING LAMP ON LECTERN.	
Messrs. John Hunter & Co.	
RECORD OF THE CONSECRATION CEREMONIES.	
Sir F. M. Radcliffe, K.C.V.O., and Hon. Sir Arthur Stanley, G.B.E.	
REREDOS.	
Mrs. Marke Wood (in memory of James Marke Wood)	10,000
SERVICE BOOKS FOR THE HOLY TABLE.	
Mrs. Boyd	5

SCULPTURED STONE FIGURES.

A.—FOUR ANGELS IN WESTERN BAY OF THE CHOIR.

Mrs. C. A. Best	£500
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B.—SIMEON ON LEFT JAMB OF NO. 6 WINDOW.

F. Hurlbutt (in memory of Henry and Mary Joy Hurlbutt, of Queensferry Hall)	100
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SEDILE.

Mrs. W. L. Pilkington and other members of the Neilson family (in memory of their parents)	250
--	-------	-----

TEMPORARY FONT.

The Children's Fund	70
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VASES FOR THE HOLY TABLE.

Miss Langton	105
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WINDOWS.

Nos. 1-3.

The Liverpool and District War Memorial Committee.

No. 4—NORTH CHOIR AISLE ANNEX.

Mrs. H. P. Harrison (in memory of Herbert Plant Harrison)	450
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No. 5—NORTH CHOIR AISLE ANNEX.

Capt. Smith Memorial Committee (in memory of Capt. Edward John Smith, R.D., R.N.R.)	425
---	-------	-----

No. 6—THE SAPPHIRE WINDOW.

Mrs. Pinnock (in memory of Sir Alfred Lewis Jones, K.C.M.G.)	1,025
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No. 7—THE GOLD WINDOW.

Miss Leicester (in memory of the Rev. Robert Leicester)	1,500
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No. 8—THE ROSE WINDOW END, NORTH CHOIR AISLE.

Mrs. Chambers (in memory of Francis Herbert Chambers)	250
---	-------	-----

Nos. 9, 10, 11, 12—AMBULATORY.

Miss L. E. Ashton Rigby (in memory of Thomas Ashton Rigby)	800
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No. 13—ROSE WINDOW END SOUTH CHOIR AISLE.

F. Tobin (in memory of James Aspinall Tobin and Olivia Maria Tobin)	200
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No. 14—GREAT EAST WINDOW.

Mrs. Margaret Ismay (in memory of Thomas Henry Ismay, D.L.)	4,112
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No. 15—THE RUBY WINDOW.

In memory of Sir Thomas and Lady Earle. Given by their Sons and Daughters	897
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No. 16—THE EMERALD WINDOW.

W. E. Gladstone Memorial Committee (in memory of William Ewart Gladstone)	625
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No. 17—SOUTH CHOIR AISLE ANNEX.

Frank R. Cross and Mrs. Cross (in memory of Robert Singlehurst and Mrs. Singlehurst)	500
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No. 18—EAST GALLERY WINDOW, SOUTH-EAST TRANSEPT.

Edward Ford (in memory of Barbara Ford)	726
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No. 19—MAIN WINDOW, SOUTH-EAST TRANSEPT.

T. Sutton Timmis (in memory of Caroline Anne Timmis, his wife)	2,000
The Timmis Family (in memory of T. Sutton Timmis)	.....	2,000
		<hr/> 4,000

Nos. 20—WEST GALLERY WINDOW, SOUTH-EAST TRANSEPT.

T. J. Walmsley (in memory of Caroline Moody Walmsley)	1,000
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No. 21-24—CHAPTER HOUSE.

The Masons of West Lancashire	
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No. 25—STAIRCASE WINDOW.

Harvey Cecil Woodward, J.P. "In memory of four generations of the Woodward family who have derived benefit from the Commerce of Liverpool during the past 112 years—1803-1915."		350
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C.—FOR THE LADY CHAPEL

TOWARDS THE COST OF THE FABRIC.	
The Earle and Langton families	£25,000
ALMS DISH.	
In memory of Mary Elizabeth Neilson.	
ANTHEM BOOKS (150).	
J. Greville Earle	52
BISHOP'S CHAIR.	
Mrs. Murphey.	
BOOK REST FOR THE HOLY TABLE.	
Miss Moss.	
CHAIRS (400).	
Miss Ada Harrison	120
CHOIR STALLS.	
Mrs. W. G. Killick	472
COMMUNION PLATE.	
R. L. Neilson and Miss Neilson.	
CREDENCE TABLE.	
Alderman W. Bartlett	15
FRONTALS, LINEN, SURPLICES, CASSOCKS, KNEELERS AND VERGERS' GOWNS.	
The Liverpool Cathedral Embroidery Association.	
HOLY TABLE AND ORNAMENTS.	
Mrs. Langton (in memory of her husband and deceased children)	162
HYMN BOOKS (300).	
Mrs. A. J. Tod	35
KNEELING DESKS FOR THE SEDILIA.	
The Rt. Rev. The Bishop of Dover	96
LECTERN.	
A. J. Tod	100
LECTERN BIBLE.	
Miss Carson	10
LITANY DESK.	
H. F. Perkins	50
MARBLE FLOORING.	
A.—THE SANCTUARY.	
The Misses Langton (in memory of the late Charles Langton)	250
B.—THE REMAINDER OF THE CHAPEL.	
Miss Langton and Mrs. H. B. Gilmour as a Memorial of the Langton family	600
MACES (Two).	
Miss Robinson.	
ORGAN.	
“ In memory of Elizabeth and Georgina, daughters of Sir Hardman Earle, Bart.”	
A. Earle	£600
Mrs. M. Foster	900
Mrs. H. Longueville Jones	200
Mrs. Mary Earle	100
Arthur Earle	100
Mrs. Earle	100
Mrs. Perkins	100
Mrs. Harriet Tod	100
W. E. Earle	25
	2,325
PRAYER BOOKS (300).	
Miss Lilian L. Earle	25
REREDOS.	
Mrs. Gilmour (in memory of her parents, Joseph Langton and Anne Langton, his wife)	1,000

SCULPTURED STONE FIGURES OF ANGELS ABOVE THE ORGAN GALLERY.

Mrs. Powell and sister (in memory of James Dickson Dixon, Priest; and Eliza, his wife).

SEDILIA.

The Women of the Wirral	£120
Mrs. Gilbert W. Moss	120

SERVICE BOOKS.**A.—FOR THE HOLY TABLE.**

Miss E. Maude Neilson	12
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B.—FOR CHOIR AND CLERGY.

Mrs. Perkins	50
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WINDOWS.**No. 27 and 28.**

Mrs. Morrison and family (in memory of Robert Morrison, Senior Partner in the firm of Contractors who built the Choir and Lady Chapel)	630
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No. 29.

The Hornby family	315
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No. 30.

C. Brancker and Sisters (in memory of their parents)	315
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No. 31.

Sir A. H. Brown, Bart.	315
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Nos. 32, 33 and 34—THE APSE WINDOWS.

Mrs. Gilmour (in memory of H. B. Gilmour)	1,400
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No. 35.

The Misses Ashton	315
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No. 36.

Col. H. B. H. Blundell, C.B., M.P.	315
---	-----

No. 37.

Col. Ireland Blackburne, C.B.	315
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No. 38.

Capt. H. Heywood Lonsdale	315
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No. 39.

Mrs. C. Myres	315
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No. 40.

Nephews and Nieces of Rev. S. A. Thompson Yates in his memory	315
--	-----

No. 41—ATRIUM. No. 42 STAIRCASE.

The Girls' Friendly Society (Liverpool Branch)	210
---	-----

No. 43—WEST WINDOW IN GALLERY.

Miss Stewart (in Memory of the Rev. Alexander Stewart's 34 years' work as Rector of Liverpool)	250
---	-----

Appeal by the Liverpool Cathedral Committee

CHURCH HOUSE,
LIVERPOOL,

July, 1924.

SIR,—The Liverpool Cathedral Committee desire thankfully to acknowledge the public generosity which has enabled them to complete the first portion of the building which was consecrated on SATURDAY, the 19TH JULY.

The beauty and magnificence of this portion of the building has been so fully recognized of late in the public press that it is unnecessary for the Committee to expatiate upon it.

But without the speedy completion of a further portion of the building it will be impossible either to accommodate the large congregations which may be expected, or to appreciate fully the architectural beauty of the Chancel and Transepts now erected.

The Committee hope that it may be possible to proceed at once with the erection of, at any rate, the Great Central Space under the Tower (to an interior height of 170 feet) with the Western Transepts adjoining it. It is estimated that these will cost, approximately, £300,000, in addition to the funds which the Committee have in hand, and for this an appeal is now made. The sum named will not cover the cost of the Tower above the Great Central Space, or of the Nave beyond the Western Transepts.

The Committee owe a deep debt of gratitude to the subscribers, by whose liberality the site has been acquired and the first part of the building erected. Many of those subscribers have now passed away ; but to such of them as survive, and to the newer generation, the Committee now appeal for funds to enable them to proceed continuously and immediately with this great undertaking.

Amounts may be made payable either in one sum or in instalments spread over a period not exceeding five years.

As the ability of the Committee to undertake the next section of the work must depend on the result of this appeal, we venture to ask for an early and generous response.

DERBY,

President of Cathedral Committee.

ALBERT LIVERPOOL,

Chairman of Cathedral Committee.

FREDERICK M. RADCLIFFE,

Chairman of Executive Committee.

WILLIAM B. FORWOOD,

Deputy Chairman of Executive Committee.

“ Cathedral Builders ”

It is felt that many who would like to contribute to the cost of the continuing of Liverpool's great Cathedral are deterred by their inability to make a large donation. To meet this difficulty “ Cathedral Builders ” has been started, the essential feature of which is the enrolment of a large number of members who will undertake to subscribe regularly, according to their means.

There are two categories of Member (*a*) weekly and monthly subscribers whose payments are collected, and (*b*) quarterly or annual subscribers who pay their subscriptions either through a Bank or direct to “ Cathedral Builders.” All money received from “ Builders ” is paid over without deduction to the Building Fund, the expense of running the organization being met out of certain funds, such as profits on the Cathedral Bookstall, which are especially allocated for the purpose.

“ Builders ” receive an illustrated Bulletin quarterly, and there are special days each year on which they may visit the site. An Annual “ Builders ” Service is held in the Cathedral. In addition, “ Builders ” receive on payment of their first year's subscription, an attractive Enrolment Certificate.

Further particulars can be obtained by applying to the “ Cathedral Builders,” at the Cathedral.



KEY TO THE GREAT EAST WINDOW.
(See Chapter VIII, page 54.)



COPYRIGHT THE

THE REREDOS FROM THE SOUTH CHOIR AISLE

(From the Architect's drawing in the Diploma Gallery at the Royal Academy)

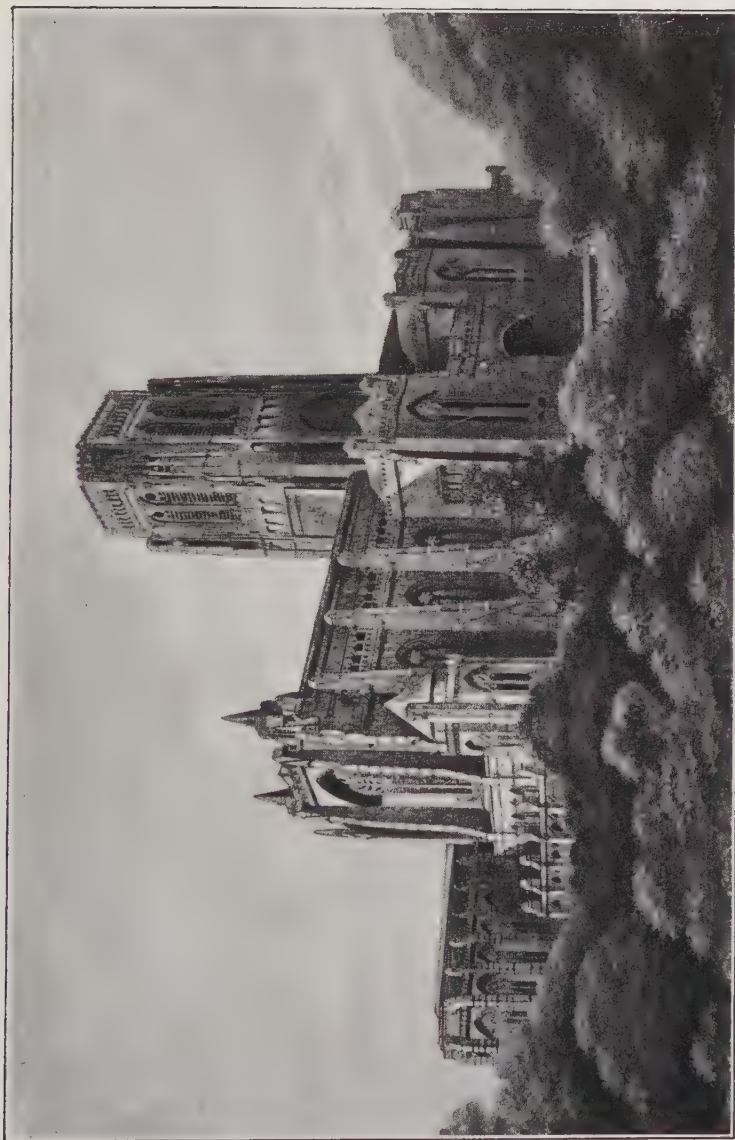




EXTERIOR VIEW OF SOUTH-EAST TRANSEPT.



THE CATHEDRAL FROM THE ROYAL LIVER BUILDING, PIER HEAD.
AS IT WILL APPEAR WHEN COMPLETED.



[From the drawing by T. Ruffles Davison
THE CATHEDRAL FROM ACROSS ST. JAMES'S CEMETERY AS IT WILL
APPEAR WHEN COMPLETED



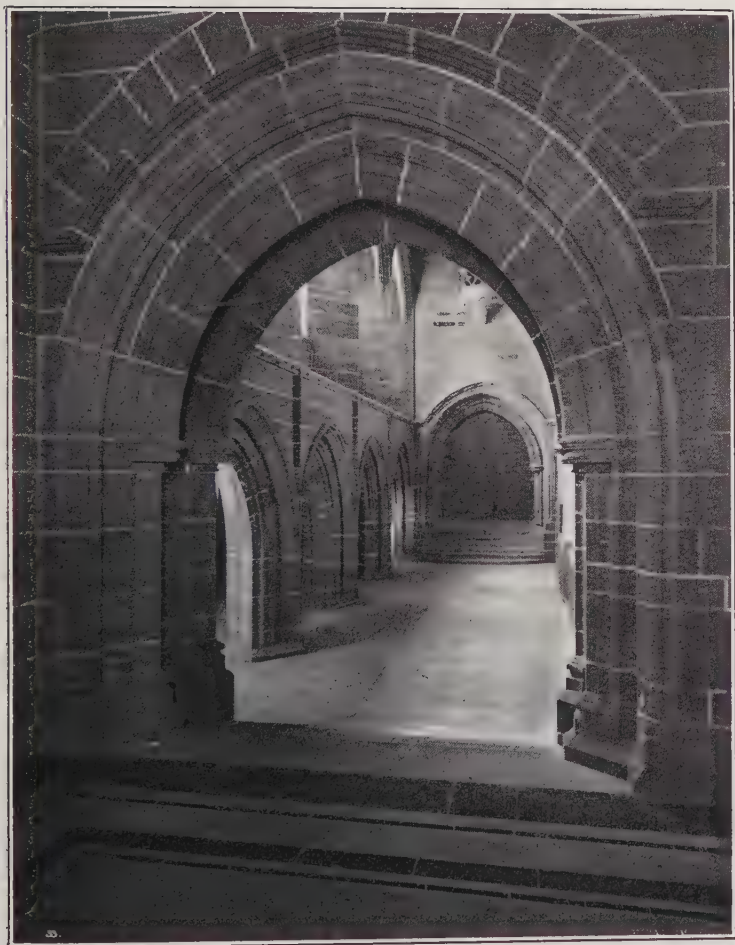
THE CHOIR. LOOKING EAST.



VIEW ACROSS THE TRANSEPTS.
LOOKING TOWARDS THE MEMORIAL TRANSEPT.



THE NORTH CHOIR AISLE, LOOKING WEST.



THE AMBULATORY.



THE LADY CHAPEL, LOOKING EAST.



THE LADY CHAPEL, LOOKING WEST.



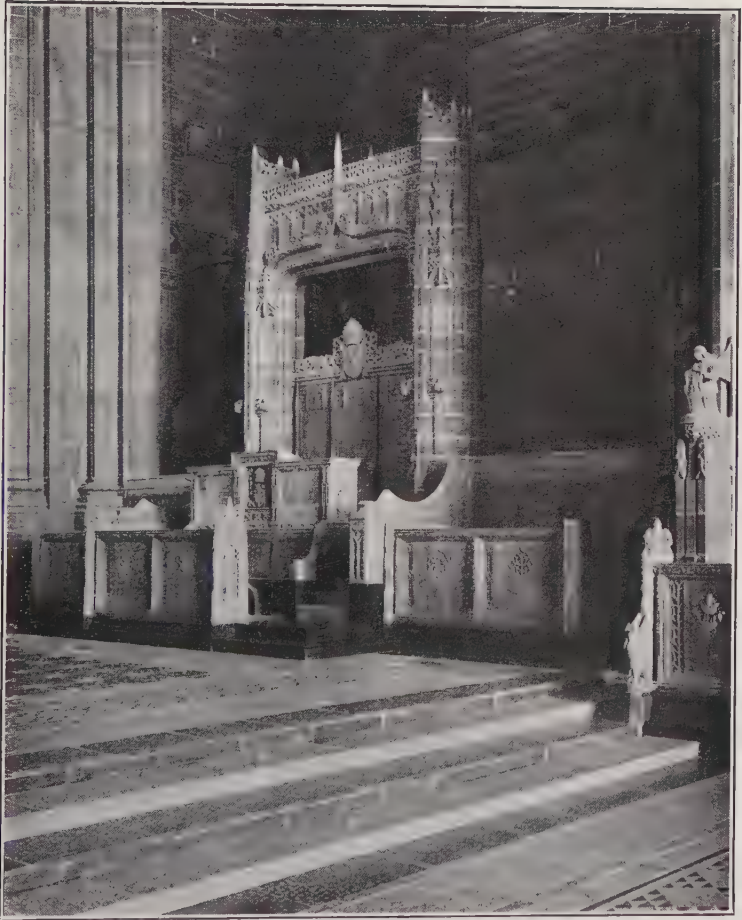
THE WAR MEMORIAL TRANSEPT.
THE REREDOS,



THE WAR MEMORIAL TRANSEPT.
THE CENOTAPH.



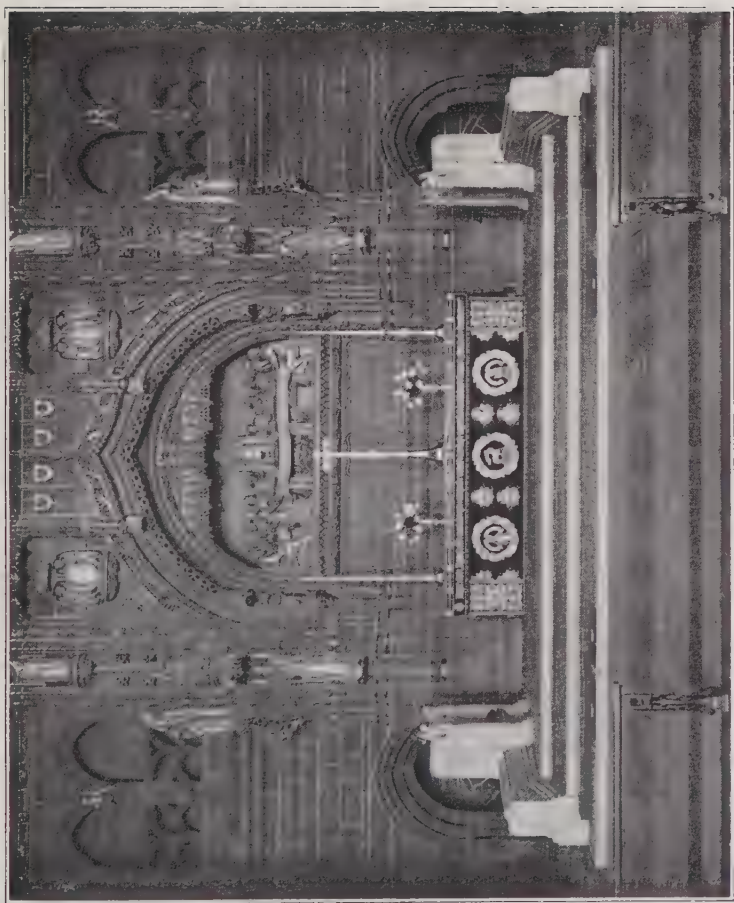
THE ORGAN.



THE BISHOP'S THRONE.



THE SANCTUARY AND REREDOS.



THE HOLY TABLE.



"THE LAST SUPPER." SCULPTURED PANEL IN CHOIR REREDOS.

Photograph Copyright. W. Gilbert.



SAINT JOHN.

SAINT SIMEON.

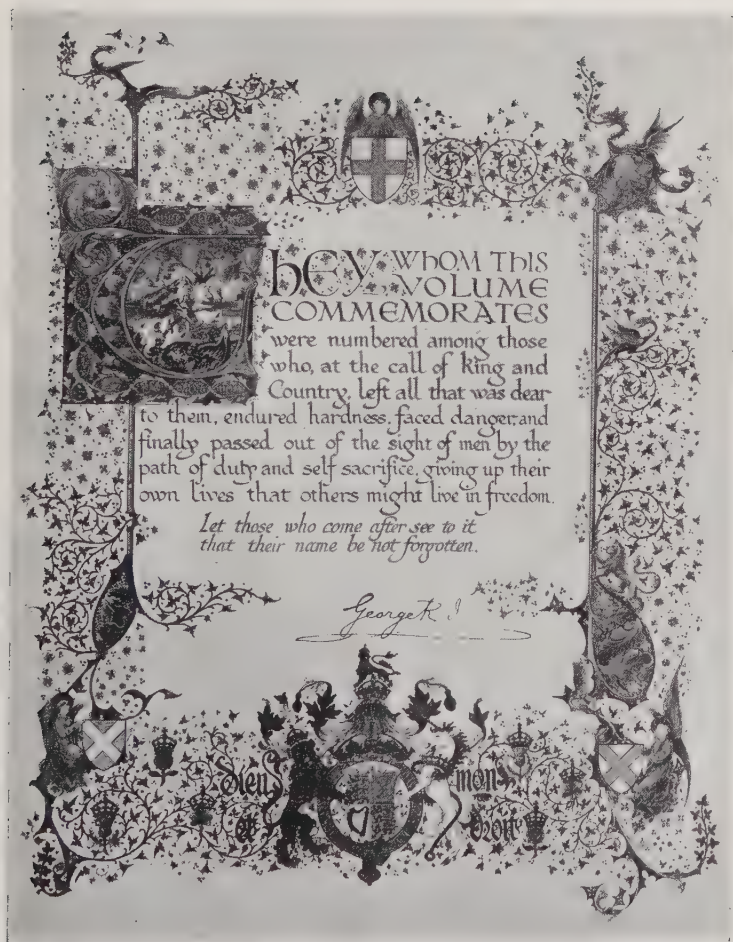
Left Jamb Emerald Window (Exterior). Left Jamb Sapphire Window (Interior).

(These photographs are taken from the Plaster Models.)

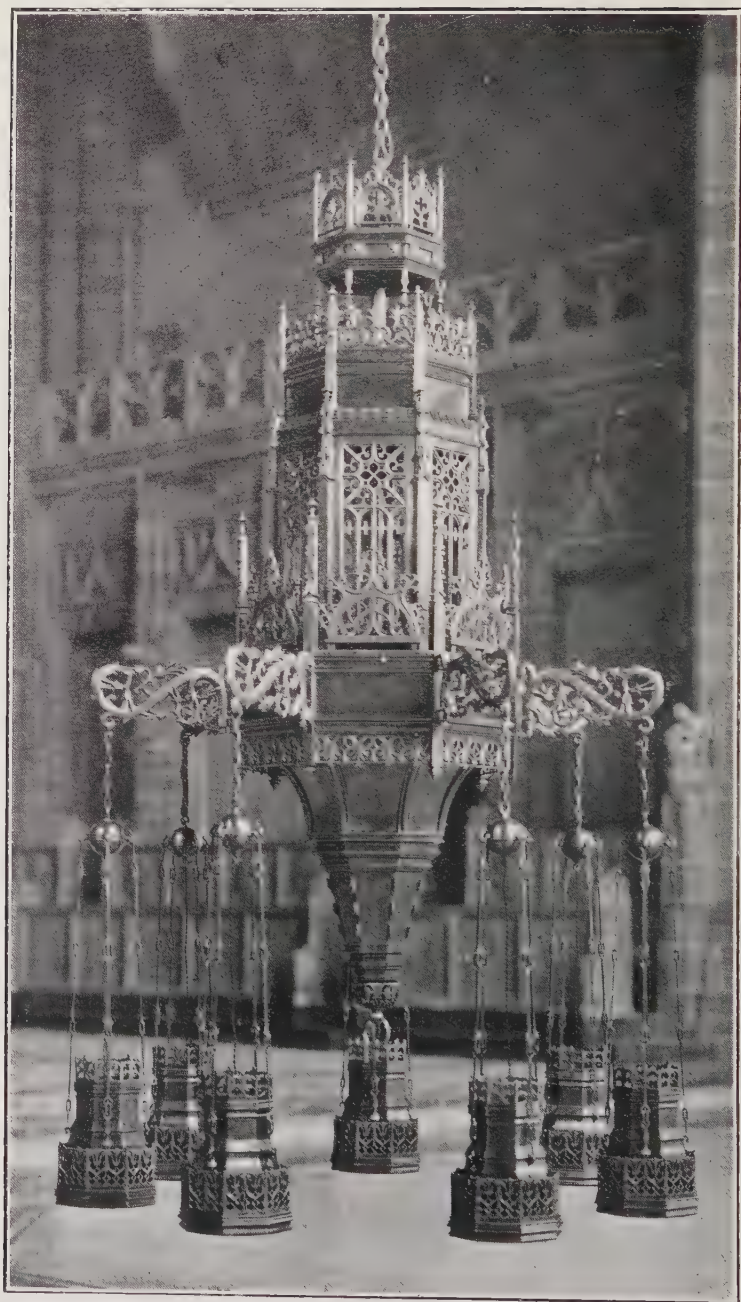


SILVER CROSS, CANDLESTICKS AND VASES
FOR THE HOLY TABLE.

(The height of the Cross is 6 feet 5 inches.)



THE MEMORIAL VOLUME. PAGE ILLUMINATED IN GOLD AND
COLOURS, AND AUTOGRAPHED BY HIS MAJESTY THE KING.



BRONZE ELECTRIC LIGHT PENDANT.
(Diameter 7 feet 6 inches. Height 12 feet.)



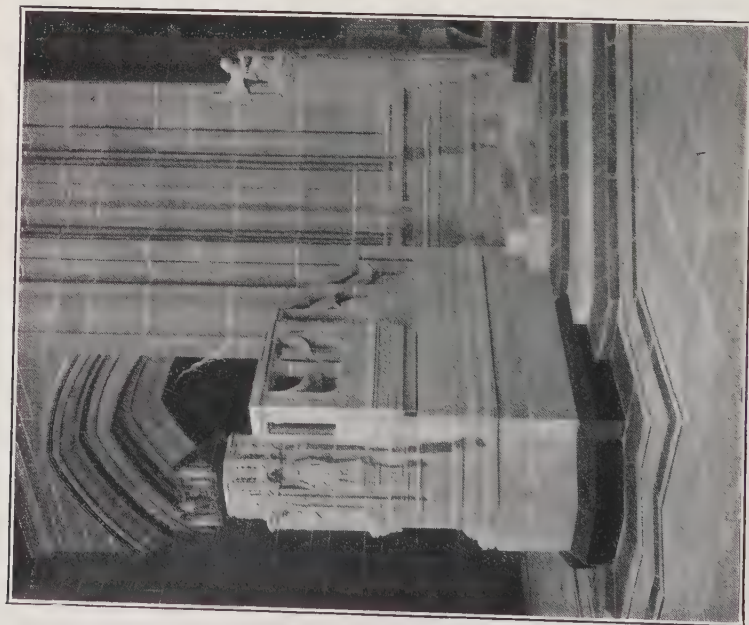
THE STALLS. DETAIL OF CARVING.



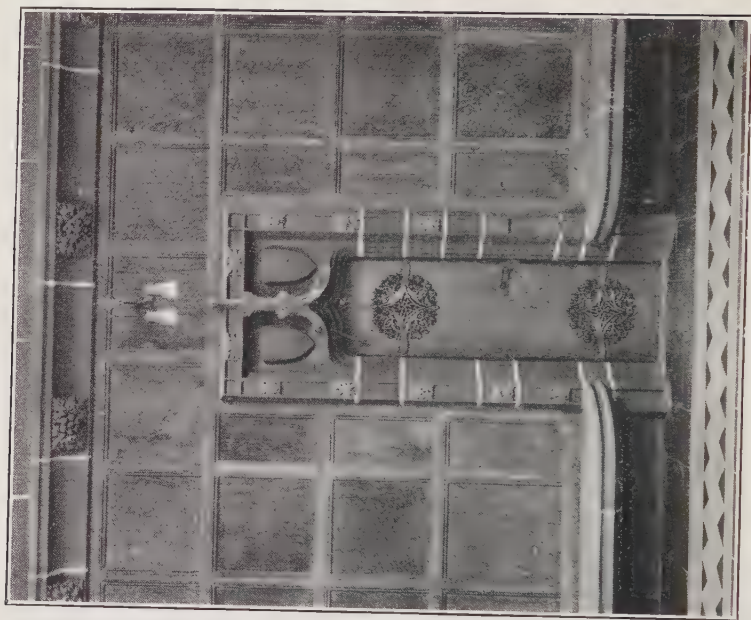
THE 55TH DIVISION MEMORIAL IN THE S.E. TRANSEPT.



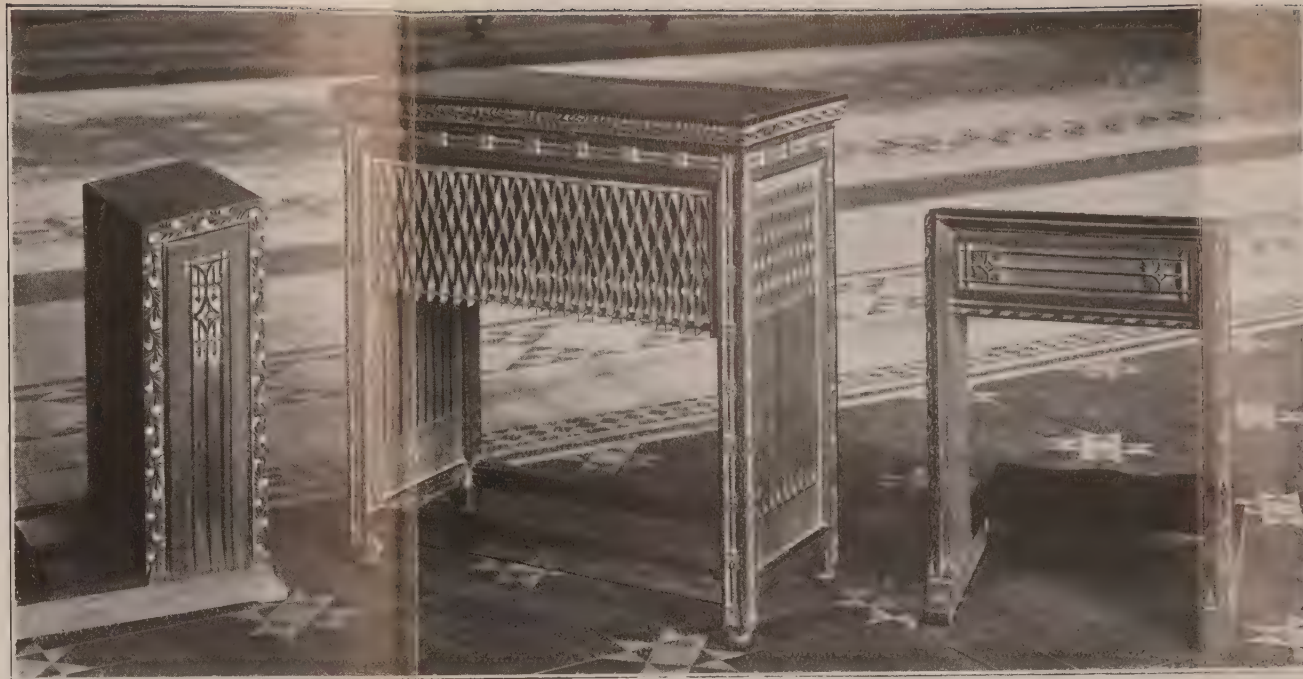
INTERIOR OF THE CHAPTER HOUSE.



THE LECTERN.



DOORWAY IN THE CHAPTER HOUSE LEADING TO
TURRET STAIRCASE.



OAK CREDENCE TABLE AND FALDSTOOLS.

[Plate Twenty-six]







THE FESTAL FRONTAL FOR HOLY TABLE IN THE CHOIR.

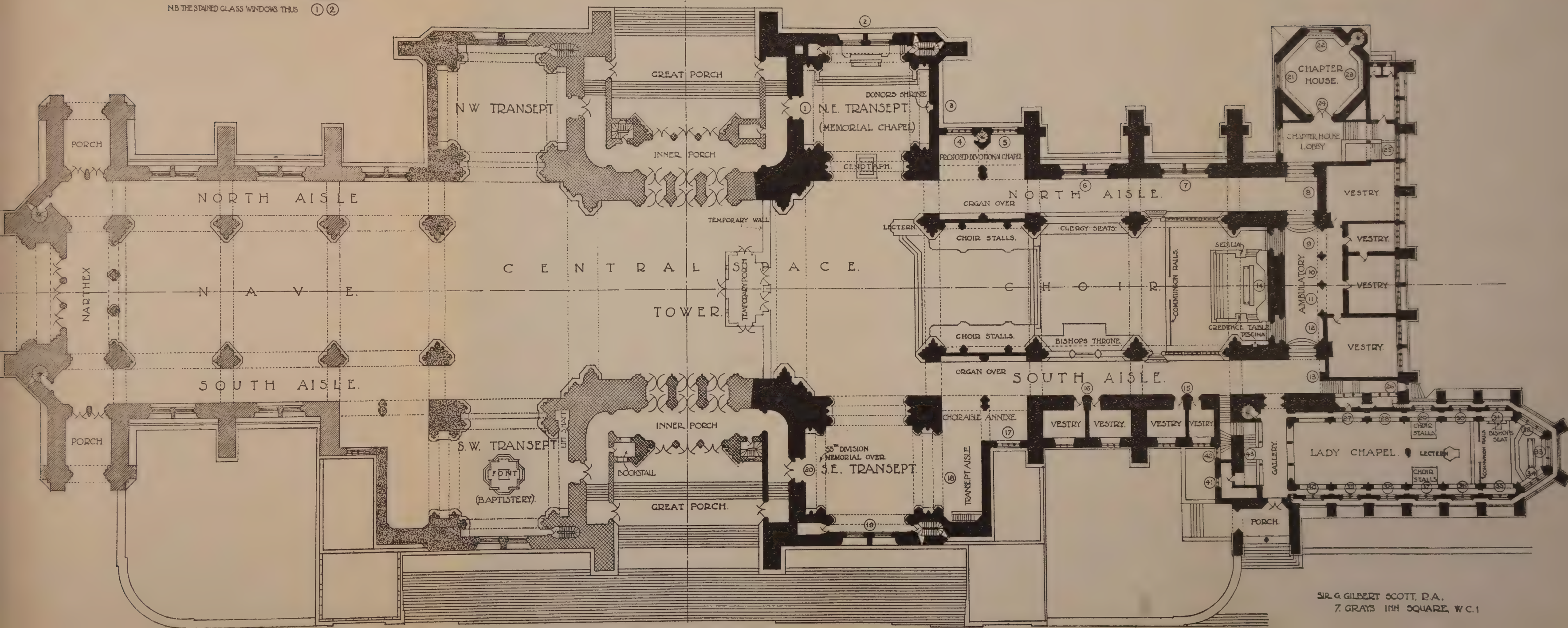
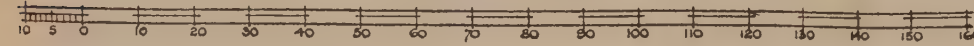
Photograph Copyright. Watts and Co.

LIVERPOOL CATHEDRAL.

KEY TO PLAN:—

- COMPLETED PORTION SHOWN THUS 
 UNDER CONSTRUCTION 
 UNDER CONSTRUCTION (FOUNDATIONS ONLY) 
 PORTION TO BE FINALLY UNDERTAKEN 
 NB THE STAINED GLASS WINDOWS THUS ① ②

SCALE OF FEET.



SIR G. GILBERT SCOTT, P.A.,
 7, GRAYS INN SQUARE, W.C.1

